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ARTUR SCHNABEL

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of Artur Schnabel's
Teaching

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The Singing Towers
of North America

Mabel Raef Putnam

The Hand and
the Keyboard

Artur Schnabel

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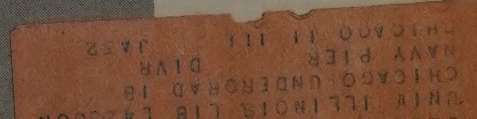
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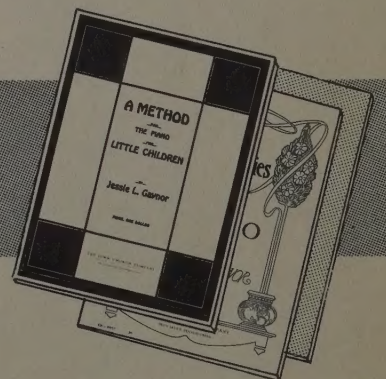
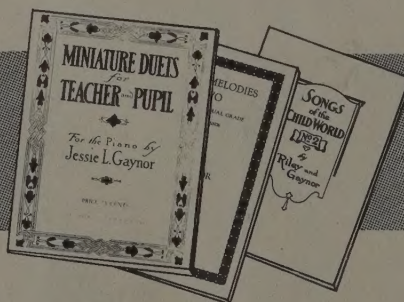
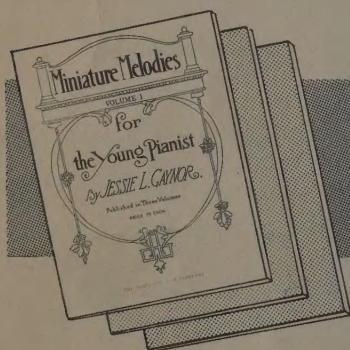
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LETTERS

TO THE EDITOR

icles

Sir: Ever since I received the September issue of the ETUDE, I have wanted to write my appreciation of that superb article, "Students Must Help Themselves," by Vladimir Horowitz. I have read and reread it until I know it by heart and still find it interesting and stimulating. That article alone is worth a year's subscription to the ETUDE. Would it be possible to persuade Mr. Horowitz to contribute to the ETUDE more often? I have been quoting this article often to my students that now they grin if I mention it. Couldn't we have something new from that master musician? We are fortunate that such a great musician can express his thoughts and ideals so well by the written word as well as through his instrument. Anything that Mr. Horowitz might say would be of great inspirational value.

I have tried and proved his suggestions and found them most helpful. It is a great joy to experiment with different interpretations of fingers, touch, pedal and mood. Mr. Horowitz said—I'm making mistakes, approaching musical concepts backwards sometimes—I'm learning more—and thinking more—and loving it.

Bravo to Mr. Horowitz for putting technique and mechanics in their proper places, necessary but not all important.

Another Bravo to Dr. Guy Maier for his Pianist Page. He has solved any a problem for me; and I enjoy his "bouncy," sparkling approach. Nothing trite or dry here.

I am happy that the Teacher's Round Table with Dr. Dumesnil will again be part of the ETUDE. We have missed him lately.

The Musical Oddities are most enjoyable and I hope Nicolas Slonimsky will continue to be a happy part of the ETUDE.

One comment on the not so happy part of the ETUDE—couldn't you improve the piano music section? While it is interesting to see the contemporary music—I feel it is not contemporary music of a very high caliber. Most of it is mere rehash of older better things—or light dance

music. Surely, there is more music of a serious or more emotional depth than you have printed lately. I also would appreciate more Bach and Beethoven, Mozart, etc.

*Mrs. Doris Layland
Pittsburgh, Penna.*

"It's Time to Pay Tribute"

Sir: In this month's (November, 1951) magazine, I was greatly pleased with the article "It's Time to Pay Tribute" by Maurice Dumesnil. How right he was when he emphasized the big NAME. Too often we Americans place our values on things which are in themselves irrelevant. Prestige, which is most often a matter of chance, comes only after hard work and sweat. How true of the small town teachers who devote their lives to help make this world a better place to live in, at the cost of hard work and sweat.

Though they rarely or never attain prestige, nevertheless, they are the foundation; for without such a foundation, the big NAME would most likely never exist.

I hope that more of such articles appear for it could do a lot to help many people understand the more important things in life, not only in music, but other things as well.

*Fred Phaneuf
Chicago, Ill.*

"Shall I Teach My Students Popular Music?"

Sir: I read the article "Shall I Teach my Students Popular Music?" in the March (1951) ETUDE with great interest. It was a very informative and fascinating expose of the chords.

Such an article would be well worth keeping for all time in the reference library.

Adolescent girls, particularly, are intrigued with popular music—especially those who are clever but too lazy to practice, yet love to be popular with their crowd. As you say, an introduction to the chord system helps makes practice period interesting, as well as being instructive.

*Mrs. Ena Ellis
Brooklyn, N. Y.*

(Continued on Page 8)



Alexander Brailowsky at the Steinway

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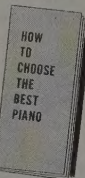


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Vol. 70 No. 2

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Records

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Wagner: "Die Meistersinger"
(Complete)

"Die Walküre"
(Third Act)

The recordings which Columbia made of these two works at Bayreuth last August are now released and they reveal an amazingly high standard of recording art considering the difficulties to be overcome in taking a performance from the stage with an audience present. It is obvious that the skill in recording and the musicianship displayed in the performance had much to do with keeping the weak spots to a minimum. Herbert von Karajan is the conductor for both sets of records and the fine cast for "Die Meistersinger" includes Otto Edelmann (*Hans Sachs*), Elizabeth Schwarzkopf (*Eva*), Erich Kunz (*Beckmesser*), Ira Malaniuk (*Magdalene*), and Gerhard Unger (*David*). The festival orchestra and a selected chorus do outstanding work. In the recording of "Die Walküre," Astrid Varnay does notable work as *Brünnhilde* and Sigurd Bjoerling is impressive as *Wotan*. (Columbia. "Die Meistersinger," five 12-inch discs; "Die Walküre," two 12-inch discs.)

Mozart: "Don Giovanni"

A recording of a complete opera made before the war and out of print for a time, has now been reissued and it provides a fine set for the collector. The Glyndebourne Festival Opera Company's singing of "Don Giovanni" has distinctive qualities of excellence. The late Fritz Busch was the distinguished conductor of this performance which included in its cast John Brownlee as *Don Giovanni*, Salvatore Baccoloni as *Leporello*, Ina Souez as *Donna Anna*, Audrey Mildmay as *Zerlina*, Luise Helletsgruber as *Donna Elvira*, David Franklin as the *Commendatore*, Roy Henderson as *Masetto*, and Koloman von Pataky as *Ottavio*. (Victor, three 12-inch discs.)

Beethoven: *Seventh Symphony*

Conducted by Hermann Scherchen, a truly outstanding conductor, widely known in Europe, this recording of a fine Beethoven work

is distinguished by its vitality and drive. The orchestra of the Vienna State Opera turns in a splendid job. (Westminster, one 12-inch disc.)

Brahms: *Symphony No. 2*

Pierre Monteux and his San Francisco Symphony have made a splendid recording of this standard work, replacing an earlier version made on shellac records. This is an item well worth having. (RCA Victor, 12-inch disc.)

Guillaume de Machaut:

Mass of Notre Dame

According to a note by Gustave Reese on the cover of this record, this work "is the earliest known polyphonic setting of the mass by one man." This fine recording is made possible through the assistance of the Andrew M. Tully Memorial Fund. Paul Boeppe, who is noted for his revival of old music, conducts the Desoffi choirs and the New York Brass Ensemble in his usual meticulous style. The assisting artists are not identified. (Concert Hall Society, 12-inch disc.)

Chopin: *Nocturnes*

Artur Rubinstein has made new recordings of all the Chopin Nocturnes. This is masterful piano playing with all the beauty and poetry of the music being brought out by one considered foremost among the present day piano virtuosos. (Victor, two 12-inch discs.)

Liszt: *Funérailles*.

Sonetto del Petrarca No. 104

Valse Oubliee

Rakoczy March

This excellent group of Liszt numbers contains fine material for the pianistic prowess of the performing artist, Vladimir Horowitz. The pianist plays his own arrangements of the *Rakoczy March* and it proves to be a marvelous display of keyboard magic. (Victor)

Sibelius: *Symphony No. 2*

Strauss: *Don Juan*

Wagner: *Sigfried Idyll*

The memory of the late Serge Koussevitzky is honored by Victor with (Continued on Page 6)

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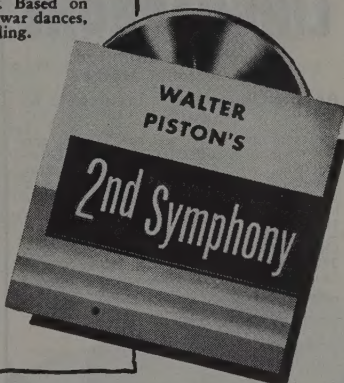
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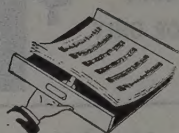
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Musical Oddities

By NICOLAS SLONIMSKY

AS A YOUNG singer, Adelina Patti sang an aria from "The Barber of Seville" for Rossini, embellishing the music with a lot of extra fiorituras. "Très jolie voix," said Rossini. "But who wrote this music?"

A sign posted at a music school in Paris in the 1920's: "Lessons for all instruments; price according to size; violin lessons, 10 francs; viola, 15 francs; cello, 20 francs."

THE CONDUCTOR of an opera house at Bordeaux told the manager that he needed an English horn in the orchestra. "Sorry," replied the manager, "Our regulations do not permit engaging foreigners."

Brahms was rehearsing his Cello Sonata with a mediocre cellist. "Herr Brahms," the cellist complained, "You are playing so loudly that I cannot hear my own instrument." "Lucky fellow!" said Brahms under his breath.

OPERA ANNALS are full of stories about bulky singers who were assigned rôles incompatible with their avoirdupois. Many a corpulent Traviata expired of consumption in full view of the audience, to the irreverent giggles of the vulgar customers. The famous basso Lablache, who possessed an imposingly ample *embonpoint*, suffered a humiliating experience in Paris, when he acted the part of the old Duke in Verdi's opera "Masnadieri." In the third act, the Duke sings appealingly about the starved and emaciated condition to which he was reduced by his ungrateful sons. The contrast of this pitiful la-

mentation and Lablache's well-nourished figure was too much for the Paris audience to bear, and outbursts of laughter greeted his every phrase. Lablache was furious, and even suspected Verdi of playing a practical joke on him. He never sang the part again.

Then there is a story about the French tenor Leon Escalais, who sang the title rôle in Meyerbeer's "Robert le Diable" in Marseille. He was a roly-poly figure, while the soprano, who acted his foster sister, was, by contrast, thin and frail. In the scene of recognition—one of those operatic situations so wonderfully caricatured by Gilbert and Sullivan—Escalais had the touching line: "It is Alice! The same milk nourished us both!" Whereupon someone shouted from the gallery: "You must have lapped up all the cream!"

The Italian tenor Giuseppe Anselmi was tall and slender. When he sang the rôle of *Wilhelm* in a performance of "Mignon" at La Scala in Milan, he had as *Mignon* an uncommonly hefty prima donna to deal with. In the scene of the fire, where he was supposed to carry her off, a voice was heard from the audience: "Make it in two trips!"

A VIOLA PLAYER approached Saint-Saëns with the request to write a concerto for the instrument, specifying that he needed it very soon. He received the following reply: "Cher Monsieur, vous semblez croire qu'on écrit un concerto comme on avale un oeuf à la coque. Ça n'est pas tout à fait la même chose. Avec mes compliments, C. Saint-Saëns." ("Dear Sir: You seem to believe that composing a concerto is like swal-

lowing a soft-boiled egg. It is not quite the same thing. With my greetings, C. Saint-Saëns.")

COMPOSERS ARE notoriously durable folk, but even they crack up when they overwork. Witness to this is an unpublished letter from Edouard Lalo, dated February 27, 1882: "My health was excellent, and I have never been ill. So I set to work energetically, and since last July, I have been composing sixteen hours a day! But recently, my fatigue increased with every passing day, and finally, during the night of December 1st, I suffered a stroke. Fortunately, the brain was not affected; the nervous shock struck at the base of my left temple, and went through the throat to my right arm, which became paralyzed. I lost my power of speech; it is gradually returning, but it is still difficult for me to articulate."

At a performance of the famous Capet Quartet in Paris, a young woman remarked: "They play so wonderfully well, but why are there so few of them?"

ROSSINI ORDERED a turkey with truffles from his Parisian butcher, but the order was slow in coming. "Truffles are not in season now," explained the butcher. "This is a malicious rumor spread by turkeys," retorted Rossini.

The French composer Ernest Reyer possessed a caustic wit. He wrote about a fellow composer: "His work will not be forgotten by posterity. The musical world will always remember him as a man who was judged far beyond his merits."

LISZT ONCE registered in a hotel in Chamonix as follows: Place of birth: Parnasse. Arriving from: Dante. Proceeding to: Truth. Profession: Musician-philosopher.

An amateur who prided himself on his musical knowledge, attended a performance of "Götterdämmerung" for the

first time in his life. "It is interesting music," he said, "but it is full of reminiscences from 'The Valkyrie'."

ROSSINI HAD a perverse taste for bad music. He disliked even the best of Meyerbeer; but he suddenly began to applaud at the rehearsal of a Meyerbeer opera after a particularly cheap aria. "Why are you applauding?" Rossini was asked by a friend. "It is the worst number of the whole opera!" "I quite agree," replied Rossini, "and I applaud so he won't cut it out."

Rossini was merciless in his opinion of Berlioz. "It is a pity that this fellow doesn't know music!" he once remarked, and added with a sigh: "He could write such deliciously bad stuff!"

A PARIS RESTAURANT engaged a small group of musicians to play during dinner hours. There was a flute, a clarinet, a couple of saxophones, besides the violins and the piano. The owner watched the musicians closely on the opening night. After they had finished playing, he called in the flutist. "I notice that you are not playing properly. Stick your instrument in your mouth and blow like the rest of them. I am not paying you to play sideways."

MEYERBEER was chary about giving autographs. When the Director of the Paris Opera wanted one for a friend, Meyerbeer refused to oblige. The frustrated autograph collector resorted to a ruse. He published an announcement in the paper: "Huguenots tomorrow! Music by Halévy!" This brought an instant protest from Meyerbeer who wrote to the editor: "I am the composer of the Huguenots, not Halévy!" The editor forwarded the letter to the opera director, and he handed it over to his friend.

Berlioz refused to give his autograph even to Patti. She tried to coax him by the promise of a kiss and a homemade pie. Berlioz wrote her: "Bring along the pie!"

THE END

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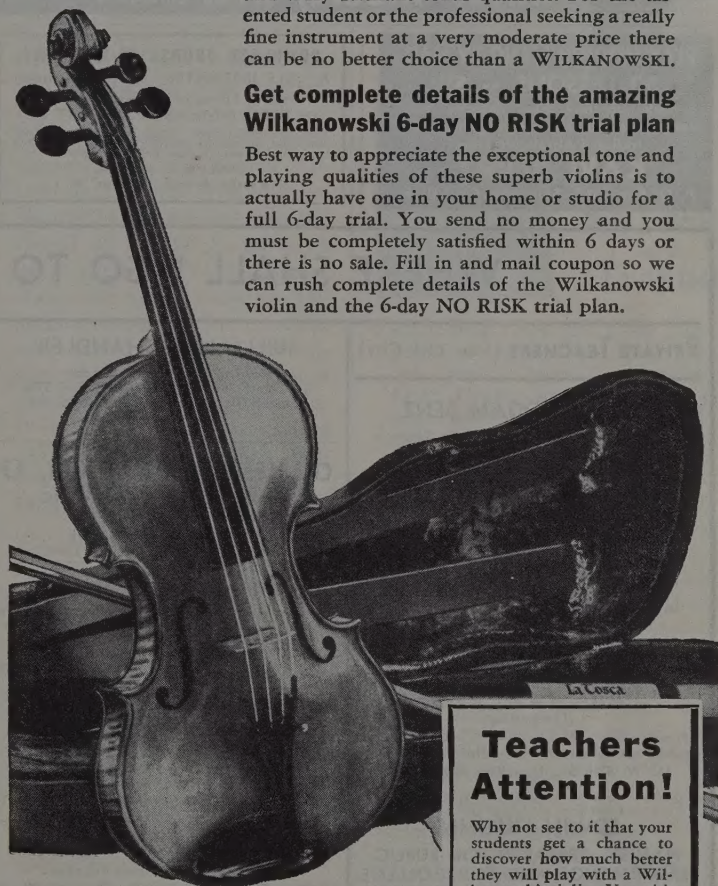
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New Records

(Continued from Page 3)

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the release of two discs. One of these contains the Symphony No. 2 by Sibelius played by the Boston Symphony, conducted by Koussevitzky. It turns out to be an outstanding recording. On the second disc the Boston Symphony with Koussevitzky conducting plays Strauss' Don Juan and Wagner's Siegfried Idyll. These are superb performances with tonal splendor of a high degree. (Victor, two 12-inch discs.)

Beethoven: Pastoral Symphony

The Vienna Symphony conducted by Otto Klemperer has made a splendid recording of this Beethoven work which is in every way satisfying. (Vox, 12-inch disc.)

Schuman: Piano Quartet

Clifford Curzon joins the Budapest Quartet in a highly satisfactory performance of this lovely Schuman work. (Columbia, 1 disc.)

Grieg: Concerto in A minor

A brand new recording of this work of the great Norwegian master has been made by Walter Gieseking, with the Philharmonia Orchestra under Herbert von Karajan. The playing is characterized by brilliancy and virtuosity. (Columbia disc.)

Leoncavallo: I Pagliacci

Here is another in the series of complete opera recordings made by Metropolitan Opera singers. This one stands in the front rank of its class, with all the dramatic content of the piece being strikingly

ingly brought to the fore by the conductor, Fausto Cleva. The singers, all excellent, include Lucine Amara as *Nedda*, Giuseppe Valdengo as *Tonio*, Richard Tucker as *Canio*, Clifford Harvuot as *Silvio*, and Thomas Heyward as *Peppe*. (Columbia, 2 discs.)

Rare Items

Addison Foster, an enterprising record collector from Narberth, Pa., is another of those who believes singers today are not as good as they were in the "Golden Age" of opera.

To prove his point, Mr. Foster has brought out, with the coöperation of RCA-Victor, His Master's Voice and Columbia Records, a number of discs made between the years 1900-1925.

His latest is an LP disc featuring Rosa Ponselle in arias from "Il Trovatore," "Madame Butterfly," "Tosca," "Maritana" and other operas.

The superb singing of Miss Ponselle on this record is a worthy companion-piece to Foster's earlier records. To date Mr. Foster has re-issued a score of early Caruso recordings, Adelina Patti's rare record of "La Calasera," and other recorded performances by Nellie Melba, John McCormack, Titta Ruffo, Luisa Tetrazzini, Feodor Chaliapin and Leo Slézak.

The records can be ordered only from Mr. Foster at 1224 Montgomery Ave., Narberth, Pa.

Tchaikovsky: *Swan Lake*

The French National Symphony, conducted by Roger Desormière plays excerpts from all four acts of this Tchaikovsky ballet. (Capitol disc.)

Johann Strauss: *On the Beautiful Blue Danube, Tales from the Vienna Woods, Treasure Waltz.*

The Boston Pops Orchestra, conducted by Arthur Fiedler plays three of the best of the Strauss Waltzes in the usual excellent style which has come to be identified with this organization. (Victor, one 10-inch disc.)

Rachmaninoff: *Concerto No. 3 in D minor.*

An excellent recording of this work of the great Russian master has been made by Vladimir Horowitz with the NBC Symphony conducted by Fritz Reiner. The music is presented in its entirety, with none of the cuts formerly made by Horowitz or Rachmaninoff, himself. No one probably plays this concerto better than Horowitz. (Victor 12-inch disc.)

Music Lover's

BOOKSHELF

By THOMAS FAULKNER

The Power of Art By John M. Warbeke

The Power of Art by the late Dr. John M. Warbeke, former professor of Philosophy at Williams, Amherst and Holyoke Colleges, is one of the most monumental works in the field of Aesthetics, your reviewer has seen. It is the lifetime creation of a man of world-wide experience who stood high in the philosophical circles of our country. Dr. Warbeke was also a musician and organist of high ability. Despite his great scholarly attainments he was a man of retiring disposition and his name does not appear in "Who's Who" or "Who Was Who." Like Hendrik van Loon's "The Arts" or "The Humanities" by Louise Dudley and Auston Faricy, or the "Outlines of Musical History" by Clarence G. Hamilton (all of which are illustrated and have, therefore, a more popular appeal), Dr. Warbeke's work has to do with the inter-relation of the Arts based upon a deeper and more profound philosophy. His style is fluent and definitive. It is a book which must be read very slowly and thoroughly digested. It will be found very profitable reading for advanced students. The manuscript was prepared for publication by Mrs. Norah McCarter Warbeke, the author's wife.

Philosophical Library \$6.00

The Golden Age of Italian Music By Grace O'Brien

In 1892 Giuseppe Verdi wrote to Hans von Bülow, "You Germans are fortunate in being sons of Bach. And what of us? We too are musical sons of Palestrina. We once had a great school—one that was really our own. Now it has degenerated and is threatened with ruin. Ah! If we could only begin all over again!"

At that time Verdi had never heard any of the major works of Leoncavallo, Puccini, Respighi or Malipiero, otherwise

he could not have written in such a pessimistic tone. The golden age of Italian Music has by no means come to an end. Italy's contribution to musical art during fourteen centuries has been so great that the ETUDE welcomes this very ably written and most interesting work by Miss Grace O'Brien. Educated at the Munich State Conservatory, she toured Europe as a pianist with success. Shortly before the last war she visited all of the Renaissance towns and castles of Italy where music flourished, making voluminous notes of her studies; and she has produced a scholarly survey which all serious musicians may read with profit. It is a "must" for the college library. The bibliography indicates careful documentation.

Philosophical Library \$4.25

French Music By Martin Cooper

Mr. Cooper has given us a finely setup study of the foremost French composers from the death of Berlioz to the death of Fauré. So much is available about the great masters of Germany and so little available about the composers of France, that this book is most welcome. The author concentrates quite definitely upon the music of the composers and not upon incidents in their lives. He complains in his introduction that "French Music is not generally popular in England, for it lacks the quality which most endears any work to the public. It lacks, that is to say, a strong emotional content either moral or uplifting as in Beethoven, or introverted and lowering as in Tchaikowsky." There can be no question that in the United States French composers were given far earlier recognition than in many European countries. Mr. Cooper's very useful book should prove a valuable guide to students. There are many half-tone illustrations.

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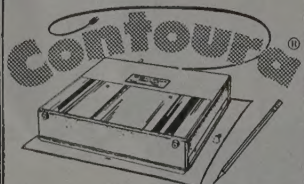
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Letters to the Editor

(Continued from Page 1)

Sir: I have always received the greatest pleasure from your magazine, and though I have never before subscribed to it, the ETUDE has always been at my disposal. My piano teacher always had a copy of it in her studio. Before joining the service, music was just as much a part of my life as eating, but now it is a little more difficult to follow the happenings in the musical world. That is why I appreciate the ETUDE much more now, than I did in civilian life, and look forward to its arrival at my squadron.

Cpl. Beatrice Campanile
Sampson A.F.B., N. Y.

Sir: A few months ago a neighbor boy asked me to give him a subscription to a magazine, and I selected an old friend, the ETUDE. The October and November issues have arrived, and I want to tell you how much I enjoy resuming my friendship with this publication.

To be frank, I am not a gosling, but could be classed as an Old Mother Goose. Before me is a complete issue of the ETUDE of February 1904 (\$1.50 per year—price 15 cents). The first article is "A Talk with Mrs. H. H. A. Beach, composer of the symphony "Gaelic," and the musical numbers include compositions by Chopin, Chaminade, Moszkowski, etc. I also have the special Beethoven number of April 1903, a precious possession.

And now our two sons, practicing lawyers and married, are busy with their own affairs, and I have time to really practice, in addition to playing for the services in Sunday School and at a county hospital.

These two issues of ETUDE have come like a breath of young spring air. The articles are inspiring, the musical numbers cover a wide field of both classical and newer compositions, and the advertisements are attractive. The April 1904 ETUDE carried ads of Lowney's Chocolates, Burpee's Farm Annual and Packer's Tar Soap—a little out of the line of music.

The Boston University ad is interesting to me because of a new course in hymnology, not mentioned in the list of courses in the ad. Maybe you know about the

course entitled "A Study of the Christian Science Hymnal," taught by Dr. Paul Giuliani, of the musical faculty.

With deep appreciation for the work of the ETUDE's Editor and Editorial staff, I am

Mrs. Robert Craig
Maplewood, N. J.

Sir: Several years ago an irate parent passed the remark to another of my patrons that she thought I "couldn't teach without that ETUDE magazine!" And instead of being angry or upset over it, I calmly agreed with her. She expected me to make a scene or display the expected tempera-

ment. But strangely enough, it took a too ambitious, dissatisfied mother to make me realize how important ETUDE has been to me all these years. As a child I borrowed copies from my teachers and the public library. Later, when I began to teach piano and coach my high school friends in songs, I used its music and articles more and more. When I could at last afford a subscription I happily paid my money and spent anxious days waiting my own first issue.

From the first voice lessons I gave, supervised and coached by my teacher, the late Baroness Katharine von Klenner, I used ETUDE from cover to cover. Somehow, thank goodness, the articles covered the various subjects I needed authoritative material about. Not only did they often save my dignity but they stimulated my own growing inquisitiveness into musical subjects. From month to month ETUDE gives me something different to think about and to discuss with my pupils; is there any wonder I didn't resent that barbed but harmlessly true remark? Such a refresher course is to be had otherwise only in the music school or conservatory.

One of the nicest gifts I ever had was a huge stack of old copies of ETUDE. My dear friend and coach, Mrs. T. B. Coulter, called me one day and apologized for fear she would hurt my feelings in offering them! I promptly caught the next street bus to her home and struggled back to my studio with a storehouse of good material for my work. I still have all the best ar-

ticles in scrapbooks which I loan out to my pupils. The saddest triumph for me is that when my own articles were accepted by ETUDE, Mrs. Coulter had passed on and Mme. von Klenner died shortly after their publication.

My latest use of the articles on singing provides my Repertory Class with regular dissertations by leading authorities each month. We not only read the materials privately and discuss them in our lessons but someone usually reads aloud from the current issue. Thus we not only meet to hear music performed but we have lively discussions inspired by many fine teachers we would not otherwise meet.

So the years have gone on. Still, as always, ETUDE's monthly arrival creates the same stir of interest. And believing as I believe, that any teacher needs to keep thinking and thinking on his chosen subject, I am always buoyed up by the variety of opinion expressed by ETUDE contributors.

Portland, Oregon
Floyd Mallett

Sir: Mere words of gratitude to you for publishing ETUDE—the music lovers own personal gold mine—over the years are inadequate. I am fortunate enough to have saved mine, although we have moved many times, over the United States.

Some copies are more than 30 years old now and with the passing of time, naturally they are cherished; not alone for their own excellent format throughout, but through the association—the Xmas gift to me, from one who was taken from us years ago—each issue is truly priceless to me.

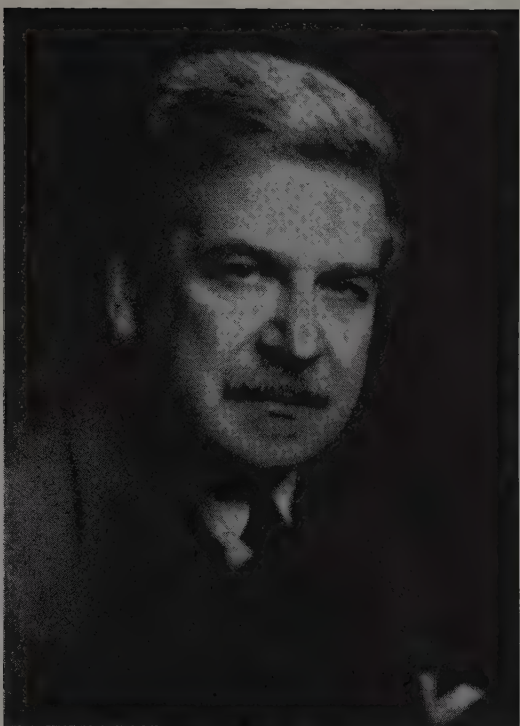
May you always live and grow.

Mrs. J. W. McVicker
Fallbrook, California

Sir: I wish to take this opportunity to congratulate you and the members of your staff, for the interesting and valuable articles in the September ETUDE.

We gave a panel discussion at the Griffith Music Foundation yesterday on "The Singer and the Accompanist," "The Accompanist Sets the Mood," by George Reeves in the September issue gave the information I needed. He covered everything in a nutshell, bringing in every phase of a well-tempered accompanist as well as the singer's standards.

Sister M. Laura, O.P.
Mt. St. Dominic
Caldwell, N. J.



Artur Schnabel—He formed musicians, not piano players.

*A distinguished pupil of the
great Austrian master recounts*

Some Highlights of Artur Schnabel's Teaching

by Guy Maier

THE YEAR 1951 brought much sadness to the music world in that many beloved masters left us—the pianists Hutcheson and Bauer, the conductors Koussevitzky and Busch, the composer Schoenberg, and finally, Artur Schnabel, one of the great musicians of all time.

Schnabel was proud to be a musician. He frequently said, "I am no pianist, I am a musician." For him a musician was an all 'round music-man who played, taught and composed. Few artists have attained his stature or achieved his integrity. After one of Schnabel's Carnegie Hall concerts I failed to go to the artists' room to speak to him. Next morning he telephoned to say simply, "You did not come to see me last night. I know why . . . because the playing did not satisfy you. But, dear friend, you know how sincerely I try to 'realize' the music . . . I always do my best to bring to it renewed life and new light. Sometimes, alas, I fail . . . but please, whatever the result, always come to speak to me after the concert."

How many other artists of such humility can you name?

Another time after a performance of Schubert's glorious D Major Sonata before a not-too-musical small-town audience, Schnabel fairly bounced from the stage into the wings, joyously greeting me with, "I am so happy! Tonight I just *risked everything*; and Schubert really *sang*, didn't he?"

He had played Schubert's Sonata a hundred times before in public . . . (his recording of it remains one of the golden heritages of music) . . . yet here he was, ecstatic at having "risked everything" for Schubert.

In all his career he never played a single concert without giving his utmost to realize the composer's message. Whenever managers wrote him to protest against the "heaviness" of his programs he invariably replied, "Whenever I give a concert I play the music I enjoy; and I am sure that all the musical friends who participate in it will come because of *their* joy in hearing these five Beethoven Sonatas. The others will stay away."

Schnabel never thought for a moment that this was a courageous or daring thing to do. He would play the five sonatas *con amore*, often ending the concert pianissimo with Opus 111; and the audience would stand and cheer and cheer, even though it knew there would be no encore. Schnabel never played encores. The pity of it is that there are almost no other artists with such courage, honesty and sincerity.

Dozens of the best pianists of the world have been turned by Schnabel from the easier, cheaper road of the virtuoso to the hard, thorny path of the artist. He formed musicians, not piano players. For the students—some still young, most middle aged by now—Schnabel was a towering musical prophet whose only "fault" was the dazzling light of truth with which he pierced through them all. Students, especially the younger ones who gazed too long upon him were temporarily blinded. Willy-nilly they became miniature Schnabels; but only for awhile. In the end Schnabel's extraordinary power of "opening the music" to his students always triumphed; the youthful musicians found their own voice when they reached musical maturity. This coming-of-

age often takes a long time. Some do not reach it until 40 or even 50. But now alas, without the guidance of a Schnabel many will never learn how to turn their little candles into strong, steady lights.

In order not to upset these young people Schnabel would never hear them play a master-work more than once. He would devote three hours or more, for example, to Beethoven's Sonata in F Minor ("Appassionata"), but then the student was on his own. Why? . . . Schnabel would say, "I hope I am developing from day to day. By next week my conception of Beethoven may have grown so much that you would be confused by the more mature approach to this Sonata. . . . So now you, too, must go home and grow!"

His "method" of teaching was to offer a miraculously lucid and authoritative perspective of the composer's creation. This he did first for the composition as a whole, then down to its more minute details. His own playing illustrations were perfect models for musicians to follow. There was no striking or "attacking" the keys, no vertical, hurling-in, but a molded, sideways, "taking out" movement, always with key-contact fingers. The result was, of course, a beautiful and noble, unpercussive flow. His illustrative playing at these classes was often even more moving than his finest playing in public.

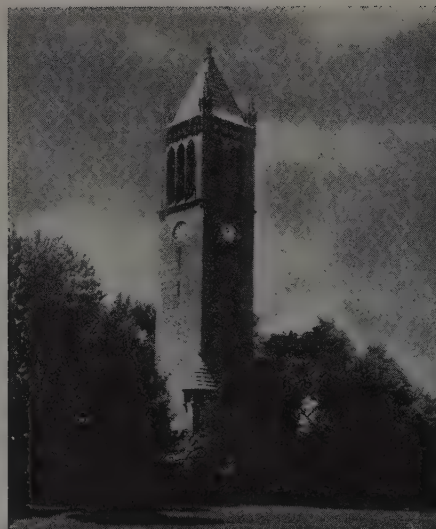
On the other hand he did not hesitate to pour out sentimental (sometimes corny) texts to fit themes which students played woodenly instead of expressively. For example, I knew instantly how to play the difficult theme of (*Continued on Page 59*)

*Many and varied
are the musical messages
that arise from*

The Singing Towers of North America

*The ancient art of bell
ringing has spread with
amazing speed through-
out our country.*

by Mabel Raef Putnam



NORTH AMERICANS now have the joy of hearing the beautiful music of carillon bells from 76 Singing Towers erected all the way from the Atlantic to the Pacific and from Ottawa, Ontario to Florida. The United States has sixty-eight carillons and Canada has eight. So has the art of the carillon developed phenomenally on this continent since 1922. Not in any other country have so many carillons been placed in so short a time as in the United States.

For centuries the different European countries have shaped their community life by the sound of the bells. First, the churches had a single bell of medium size, to ring for services, the time of day, and for fire and other dangers. Gradually they added more and more bells for certain melodies until in the 15th century they developed the melodious, joyous music of the carillon, which is a set of at least 23 bells chromatically arranged. Since then the bell-founders of each generation experimented to improve this instrument until early in the 20th century they achieved the modern carillon—an instrument of at least two octaves, made up of cup-shaped bells arranged in chromatic series, and whose partial tones are in such harmonious relationship, one to another, that it is possible to sound many of them together in a variation of chords, with harmonious and concordant effect. It is normally played from a keyboard, for control of expression through variation of touch.

The five most famous bell-foundries, all of them several hundred years old, which contributed to the development of this modern carillon, are John Taylor & Company of Loughborough, England; and Gilett & Johnston of Croydon, England; Petit & Fritzen at Aarle-Rixtel, Holland; Michiels of Tournai, Belgium; and Paccard of Annecy, France. The English manufacturers which led the way in the production of the modern carillon have cast the bells for most of the present-day North American carillons. In recent years, since 1923, McNeely & Co., at Watervliet, New York, founders since 1826 of church bells, has tuned bells suitable for use in the carillon, the only bell-founder in North America to do this.

In Europe the carillon, throughout its historical development, has been the community voice, expressing sorrow when the people mourn and joy when they rejoice—it is a living voice which lasts for centuries. As Alex Fritzen said to me, during the

(Top) The beautiful bell tower of Iowa State Teachers College at Ames.

(Center) The imposing tower which houses the Laura Spellman Rockefeller Memorial Carillon in the Riverside Church, New York. It was dedicated in 1925.

(Bottom) The stately tower of the Metropolitan Church in Toronto, Canada, built in 1872.

First United States International Trade Fair in Chicago in 1950 where he exhibited a Petit & Fritzen carillon, "A village in Holland is not a village without a carillon. Without a Singing Tower something is missing, likewise in Belgium."

In North America our carillons are divided among religious, private and public bodies and most of these are memorials, the gift of one or more persons. In the United States 29 churches have a carillon in their belfry, 22 universities and schools have one in their chapel or tower. Then we have a few which sing forth on private estates, or from the top of a medical clinic, or in a cemetery. We have only eight which are municipal or state instruments. Canada's eight are divided in the same way. Very recently the United States attained one which is something new in the history of the carillon—a commercial erection.

Although the art of the carillon was not established in North America until 1922, three carillons were brought to the United States half a century before, but they were poorly designed and lacked the necessary tuning, so were exhibits at the Paris Exposition of 1867. One was installed in the University of Notre Dame, the other in the old St. Joseph's Cathedral in Buffalo; both were dismantled some time ago. The third, made by a Belgian bellfounder and installed in Holy Trinity Church in Philadelphia in 1883, is now used as a chime.

During the remainder of the 19th century a number of large chimes, nearly carillons, but without enough bells to qualify as such, gave forth their music mostly in single notes. In recent years a few of their owners have added enough bells and improvements to these instruments to make them playable as carillons.

In 1922 the modern carillon was introduced into both Canada and the United States. The first set was made for the Metropolitan Church, Toronto, the second for the Portuguese Fishermen's Church in Gloucester, Massachusetts.

The Metropolitan Church carillon has an interesting history. The church tower, 150 feet in height, was built in 1872 for the purpose of installing bells in this beautiful structure. On the tower's 50th anniversary a member made the church a gift of the carillon. On each bell is inscribed: MAY THE SPIRIT OF THE LORD REACH THE HEART OF EVERYONE WHERE THE SOUND OF THESE BELLS ARE HEARD.

This carillon was dedicated in April 1922. Mr. Harry Withers of Birmingham, England, was brought over to play the instrument on this occasion. Since then this carillon has been played by a number of carillonneurs who started their careers here and have become distinguished in their profession. On the Sunday following the dedication, Mr. Percival Price, who had studied

both Belgian and Dutch carillon music, began his duties as the Church's and North America's first carillonneur.

In 1928 the Metropolitan carillon very nearly suffered a major catastrophe. The main body of the church was completely destroyed by fire, the outer walls and tower alone being left standing. The fire was checked within a few feet of the bells which were not damaged. The only thing which saved them was a fireproof door which shut off the one opening between the upper part of the tower and the church. The carillonneur, Mr. John Skillicorn, cleared away enough debris to get to the bells, and played the carillon the following Sunday. The church proper has been rebuilt and this city's interest in the carillon has not wavered during its 29 years of constant use.

The carillon for the Church of Our Lady of Good Voyage, at Gloucester, was a gift by its members, the Portuguese fishermen. Its inauguration in July 1922 attracted thousands of listeners. Cardinal O'Connell was present and played one of his own compositions. Percival Price gave recitals on this instrument throughout the next summer. Audiences here were as delighted with the music as those in Toronto. This Gloucester carillon throughout more than a quarter of a century has rung the Portuguese fishermen out to sea and signalled their return home.

Following the inauguration of these two instruments, North America's import of carillons rapidly increased. This was greatly stimulated by the writings of William Gorham Rice, of Albany, New York, who had lived in Belgium. More than anyone, he made the carillon music of the Low Countries more generally known in North America. Another, later influence, was a book by Percival Price. Above all, it was made possible by the ability of the two English foundries, working according to the principles of Canon Simpson in bell tuning—the basis of the modern carillon.

In quick succession John Taylor & Company made three carillons for this country: one for Phillips Academy at Andover, inaugurated in December 1923; another for the First Presbyterian Church at Birmingham, Alabama, inaugurated in February 1924; and a third, the largest to come to this continent at that time, for St. Peter's Episcopal Church in Morristown, New Jersey, inaugurated on Palm Sunday in 1924, with Frederick Rocke playing.

The Morristown carillon was a gift of the members of the church who had such a deep feeling for it that prior to the dedication they had an earlier service of the Blessing of the Bells. The dedication was an occasion for an expression by the rector of gratitude for the bells which he said "now give voice to the church which has stood in silent dignity for 15 years."

During this same year North America was to have the pleasure of attending concerts given by two of Belgium's noted carillonneurs—Anton Brees and Kamiel Lefevere—who had grown up amidst the sounds of old Flemish bells and were students of the greatest carillonneur of all time—Jef Denyn, the founder of the only carillon school in the world, located at Mechlin, Belgium. Thus was purely Belgian music introduced to this continent.

Mr. Brees toured the country—he played on most of the North American carillons and everywhere captivated his audiences. Frederick Rocke, of Morristown, became a student of Mr. Brees and thus was the first United States carillonneur to acquire the technique of this instrument from a Belgian master.

A carillon of great influence in forwarding the bell movement in this country was installed in St. Stephen's Church at Cohasset, Massachusetts, in 1924. In an ideal setting high on a rock it quickly acquired national fame. It was the gift of Mrs. Hugh Bancroft in memory of her mother and it was she who brought Mr. Lefevere to this country to dedicate the carillon. Here, too, the dedication service was most impressive.

Mr. Lefevere's recital was so successful that he remained here through the summer and gave two recitals a week. People came throughout the season from all over the United States and Canada to hear him play. The music critics of Boston gave such glowing write-ups of the beauty of the bell's music and the perfection of Mr. Lefevere's playing that the crowds became larger and larger each week.

Mrs. Bancroft added 20 bells to the carillon and Mr. Lefevere returned to give concerts during the next summer. During that season and every summer until 1933 Mr. Lefevere gave two recitals a week at Cohasset and one a week at Gloucester at the Portuguese Fishermen's Church. The crowds grew; often there were 25,000 at the recitals. The success of these concerts was enhanced by the charming welcome given all comers; as they entered the town, they were given programs by boy scouts and directed to the Singing Tower.

In 1925 New York City came under the spell of Anton Brees when he became carillonneur of the Park Avenue Baptist Church. In 1924 Mr. John D. Rockefeller had given this church a set of bells known as the Laura Spellman Rockefeller Memorial Carillon, a memorial to his mother. It was dedicated in September 1925 with Mr. Brees playing.

It was soon found, however, that the Park Avenue location was far from ideal for a carillon. Surrounded by a rapidly increasing number of tall apartment houses and competing with the din of nearby traffic, the carillon had difficulty in conveying

(Continued on Page 52)

The Young Career

*It pays to be thoroughly prepared
when Lady Luck knocks at your door.*

by Barbara Gibson as told to Rose Heylbut



EVERY young singer spends much time with ideas about getting started. Our hopes and problems center about getting a chance—and the word *chance* is apt, because the beginning is a chancy business!

We take for granted that the aspirant to vocal fame has a fine natural voice and in-born musical feeling. We know she must work hard and, above all, *slowly*. But though we understand this with our minds, our hearts are impatient for ways and means to make the dream come true. *Exactly how* does the student become a professional?

My own work yields only a partial answer because I had phenomenal luck. I did not have to try for a start—things just happened. My father is an engineer and works with the father of Jean Dickenson who most kindly got me an audition with Cesare Sturani. The object of the audition was to learn whether my then sixteen-year-old voice was worthy of professional training; when it was over, Maestro Sturani asked me to study with him. He is my only teacher.

Three years later, Maestro Sturani gave a student recital at which I sang, and which Bidu Sayao and her husband, Giuseppe Danise, attended. And Mr. Danise at once arranged for me to sing for Arthur Judson of Columbia Artists Management. By still another piece of sheer luck, Wallace Magill, producer of the Telephone Hour, on NBC, called on Mr. Judson that day, and listened to my audition. And he engaged me to make my debut on the Telephone Hour. That was two years ago. I know quite well that, but for this series of lucky incidents, my start would have been different.

Not every young singer can count on luck

—but she can ready herself to make the most of luck! Somehow or other, pure, musical singing will find its chance to be heard, while an introduction to Toscanini himself wouldn't do much for bad singing. The point is, not merely to dream of getting a great artist to listen to you, but to come before him with material that will please.

Suppose you had the opportunity to sing for an artist like Mr. Danise tomorrow—what elements in your schooling, your emission, your interpretation, would arouse enthusiasm in him? So the start of your career depends less on “breaks” than on your own ability to put the breaks to good use. My own good luck rests firmly on Maestro Sturani's training.

He has always counseled me to work *slowly*. Both in voice development and in engagements, he held me back from attempting more than I was ready for. Nothing may be pushed or forced. It's a mistake to think of one's training simply as a shortcut into jobs.

For nearly six months I was kept at nothing but scales and vocalises—especially exercises in sustaining and spinning tone. On one full breath, I sing a tone, increasing and decreasing its volume. I go through my full scale on such tones. I find it an excellent exercise both for breath control and tonal quality.

Most young coloraturas incline to become throaty in the middle registers, especially in lines which end in high notes for which they are making conscious preparation. This is a natural problem—the inexperienced voice must acquire *masque* resonance—and my earliest singing was not free from it. To a large extent, the careful

spinning of tone helped me to overcome it. Beyond this, the throatiness vanished as I grew older and learned, through practice, to manage my voice so that “method” became second-nature. Many “young” problems are solved, seemingly by themselves, as one grows older and continues careful study—which is another reason for awaiting natural physical development, and not trying to hurry things along!

Aside from any personal problems, the coloratura voice has a problem of its own. So much of its music is of virtuoso agility that, unless florid technique is absolutely sure second-nature, one keeps thinking about it, running the risk of lapsing into mechanical singing. I have heard people say they find the coloratura voice artificial and mechanical—and I've wondered whether this doesn't mean that technique has been over-emphasized and music crowded out!

The coloratura must learn to sing music. She must develop her lower and middle registers as well as her cadenzas. She must make her voice a medium of expression.

The answer here besides emotional expression itself, is scales, and vocalises based on scales. Here are some of the exercises which have been of greatest help to me, and with which I still begin my daily warming-up:—

1) A five-tone scale, beginning around the D above middle-C, singing up and down, always softly and easily. Beginning then on the next higher tone, I repeat, up to the G above the next C. As a warming-up drill, this should not be carried too high;

2) A twelve-tone scale, singing the same way, but this time (*Continued on Page 60*)



*"Our hands have many shortcomings
hard to reconcile with the keyboard."*

by Artur Schnabel as told to James Francis Cooke

The Hand and the Keyboard

IN YEARS gone by, it seemed to be the anxious ambition of every piano teacher to restrict the pupil in every imaginable form. The pupil was continually told what not to do. His playing was largely localized in the fingers and in the hand. The more angular and the stiffer his fingers, the better he pleased his teacher. I have recently been told that Erlich, who was associated with Tausig, recommended that pupils, when practicing, hold a book clamped between the upper arm and the body, so that there might be an absolute absence of movement in the arms. This is not surprising, as most of the teachers of the older day strove to place the pupil under every possible kind of restriction. Now, the contrary is true. Teachers are striving to produce the greatest possible freedom in pianoforte, but by an economy of means—that is, without unnecessary exaggerations. How has this all come about?

The change in methods of teaching has been due to two things—the increased possibilities of the piano itself, as different makers have improved its action and its tone, and the consequent enrichment of the literature of playing. The first keyboard instruments had an action so light that very little muscular effort was required. Then the lightest finger action sufficed. Agility was the chief asset of the performer, and it may possibly be for this reason that we find the earlier pieces filled with all manner of devices, introduced for sustaining a tonal effect of an instrument whose sound died out a second or so after the string was

struck.

With the modern instrument, the fingers do not suffice, and the whole body is made a part of the nervous and muscular organism, through which the artist endeavors to interpret a masterpiece. By the whole body, we mean that from his feet, which operate the all-important pedals, to his brain, from which his impressions are turned into nerve impulses, so many important centers are employed to operate the playing mechanisms, that one may safely say that the pianist of today plays with the whole body.

In doing this the student must know, first of all, that the Creator certainly did not have the piano in mind in making the human hand, because the hand is not naturally adapted to the keyboard. In fact, our hands have many shortcomings hard to reconcile with the keyboard.

You see, the better part of all music is written as though composed for a four-part quartet. This makes the most important parts—that is, the out-sounding parts, bass and treble—come at the top and at the bottom. In this way, these all-important parts from the musical standpoint fall to the weakest fingers of the hand, the fourth and the fifth fingers.

Most of the melodies we have to play must be played with the fourth and fifth fingers. Neither of these fingers has in itself, by pure finger action, nearly enough force to carry great sonorous melodies. It is for this reason that weight-playing, in which the controlled weight of the arm is employed, is used by practically all pianists of today. Both the literature of the instrument and the modern instrument itself, demand it. The average student imagines that this presupposes a kind of banging, but the skillful pianist knows how to employ the natural weight of the arm, and of the body,

in such a way that they seem to flow into the keyboard, with little suggestion of hitting or hammering the keys.

This necessity for playing forceful passages in the soprano voice and in the bass without stiffening the hand or without cramped muscles, I consider the greatest technical problem of modern playing.

Now, look at your hand again. Place it palm down upon the table. Note how long the middle finger, the second, the third and fourth fingers are in comparison with the first and the fifth fingers. Then place your hand in the customary playing (curved) position, and you will note that this serious discrepancy entirely disappears. How can we reconcile it with the needs of pianoforte playing? To me the most rational way of approaching this is to permit the middle fingers to play normally with a normal finger action, and when the thumb is employed or the little finger is employed, incline the hand in that direction, employing the relaxed arm and the position of the hand, to compensate for the natural weakness of these members.

Relaxation is synonymous with good pianoforte playing. There is no great remedy, no panacea to bring about relaxation. The way to relax is to relax, and to keep on relaxing, until the practice becomes a habit. A great deal of tension and stiffness is purely mental, and I am quite sure that much of it dates from the earliest lessons, when the pupil is not instructed to sit at the piano naturally but is unconsciously afraid of the teacher or afraid of the instrument, and actually cultivates a kind of fear, which is easily translated into stiffness.

Often the teacher may gain the secret of a pupil's failure to produce a good tone far more readily by observing the pupil than by watching the hands. (*Continued on Page 63*)

This interview, secured by James Francis Cooke, originally appeared in the *ETUDE* for February 1922. It is also included in the volume, "Great Men and Famous Musicians," by Dr. Cooke.



SAMUEL CHOTZINOFF

*Training at the Chatham Square
Music School is*

STRICTLY PROFESSIONAL

There are no prodigies in this school; they are all students.

by Samuel Chotzinoff

FIFTEEN years ago in an old converted slum building on the lower east side of Manhattan, an idea was put into action. It was an idea formed clearly and sharply many years before in the mind and memory of a young musician—a musician young in years but quite matured from the long bitter struggle of his early life.

There was no room for self-pity and bitterness over those early days. Whatever energy was left from the problems of meeting life and building a career was given to reflection upon one strong wish. This desire was to found a school that might help salvage some of the genius and talent that were lost to America's music in the shuffle of poverty, discouragement and misguidance.

It seems proper to speak of the young musician with an idea, for as I look back, that part of me always stayed apart and refused to be absorbed or lost in any preoccupation with my career, responsibility to family, or the demands of business and management. The idea to help was not new, but rather typical of many Americans who had crossed the border of insecurity. It was expressed in the settlement houses and charitable institutions that dotted the East Sides of many American cities. But what lay inside of me in those days was not a vague dream or a flickering emotional response to the cry for more culture in the jungle. It was more than a variation on the theme "Am I my brother's keeper?" or "the friends I left behind," for the only finances I could boast of at this time were not conducive to philanthropy. I could count my blessings in values, not dollars.

Nothing had come easily, much had come a little late, so I had a sense of values and took little for granted. I had attended Columbia University and had begun accumulating a store of knowledge and experience about the professional musical world. This grew while accompanying young Jascha Heifetz and other famous artists all over the world. This realistic approach to the materialization of an ever-present idea was considerably advanced during my years as a music critic on the old New York World and later on the New York Post. Realistic as it was, this preparation for a school was only part of what was necessary, as any board of trustees will testify. Plans, aims, and curriculum, no matter how concrete, are of little value without money to pay the bills. However, obstacles, no matter how large, cannot stop dreams. They are very unreasonable, and only persist more vividly.

I wanted a music school that would provide *strictly professional* training for the definitely gifted student who was determined to make the grade. Since a professional training school was rare, and still is, I knew it would call for trial and error. But there was one part of the plan I couldn't seem to deviate from. That was the location of the school.

Samuel Chotzinoff, founder and director of the Chatham Square Music School, is musical director of the National Broadcasting Company (NBC), NBC-TV, and RCA Victor Records. He was formerly music critic on the New York World, and later on the New York Post. He is also author of "Eroica."

Chatham Square Music School opened its doors in 1937, at 211 Clinton Street. It was just a few blocks up from East River at a point where it flows between the Brooklyn waterfront and that section of Manhattan that includes Chinatown, the Bowery, and the Lower East Side. This was the world I knew as a child.

For generations this slum-ridden section had been the haven for the miserable but hopeful immigrants from many parts of the world. From here had been drawn the sweatshop slaves to New York's labor market. From here came tales of gang war and derelicts, and here men of despair found the edge of the world.

Some escaped this section because of their drives, their skills, their arts and their luck. Sometimes it took a generation to move on, sometimes two, but most just stayed on, living quiet lives until they died with their hopes. Churches, synagogues, political clubs and community houses in the neighborhood symbolized some of these hopes. Today the picture is fast changing. The East Side Drive, with its city and private housing developments, is becoming a poor man's Riverside Drive. The conversion of condemned tenements and old buildings is making the neighborhood an answer to many middleclass housing problems.

In the parade of good citizens who began on the lower East Side at its worst and rose to contribute to American life and culture were such names as Governor Alfred E. Smith, Eddie Cantor, Al Jolson, George Jessel, Congressman Sol Bloom, General David Sarnoff, Irving Berlin.

(Continued on Page 56)



A harmony class at Chatham Square Music School. In rear observing are (l. to r.) Jascha Heifetz, Courtlandt D. Barnes, Jr., Samuel Chotzinoff, and David Sarnoff, chairman of the Board of Trustees.



(Above) Maestro Arturo Toscanini conducts "student" orchestra at school benefit show. Among "students" were Nathan Milstein (front row, second from l.); Jascha Heifetz (fourth from l.); Emanuel Feuermann (second from r.); Alfred Wallenstein (extreme r.).

(Below) Another typical young trio at the school obviously enjoying a rehearsal.



Chamber Music at the School. A youthful trio shows great seriousness of purpose. The 'cellist and the pianist go over a troublesome passage.



(Above) Jascha Heifetz explains some of the problems of violin playing to a young student. (Below) Byron Janis returns to school to play for students. Shown also l. to r. are his teacher, Adele Marcus, Mr. Chotzinoff, and Ruth Bergman, Asst. Dir. of School.





Music school on wheels. The Dubbé School of Music ready to begin a round of appointments in the countryside.



Interior of one of the two rooms in the trailer showing the piano and some of the practice keyboards.

Rural Delivery Service for Music Lessons

The problem of music teaching in a rural community is solved by the "roving studio."

by M. C. Dubbé

"PLEASE, please! Come to Mingo. Children are growing up and getting away without any musical instruction. We can scarcely find anyone who can play for church. We have had no music lessons hereabouts for thirty years."

Thus the need has been called to our attention in several rural corners of our big county. But how can the teacher be in a number of places? Can she afford five, six, or ten studios with pianos and other equipment? Or can she even find suitable studio rooms in the rural villages?

In trying to rent rooms in the downtown section of one of our principal cities, we were confronted with refusals in ten possible locations in words of the following effect: "Oh, if you want the rooms for music lessons, I'm afraid I can't let you have them. For any other use, but not music lessons! Couldn't have kids in and out here—besides the noise. Like music myself, you understand, but my other renters—no, I'm sorry; I couldn't have that in here."

Expense for rental and maintenance of even one studio, if it be comfortable and attractive at all, is usually out of proportion to the income of the teacher of private music lessons for beginners. We were faced with the need for teaching facilities in five or more communities as much as thirty-five and forty-five miles from our home base. (Incidentally, our home base, Montrose, is a town of seventy-eight souls, the smallest incorporated town in West Virginia, hardly one to afford one music teacher adequate opportunity.)

About two years ago, a possible solution occurred to Mrs. Dubbé. She is endowed with an abundance of the musical missionary spirit. Why not equip a house trailer as a studio and pull it to the vicinity of the students? When she first asked that question, her husband and a group of friends gave a united shrug. Nevertheless the idea stayed. Urgency for more service in the spring and summer of 1951 brought the idea forward again so that definite schemes and sketches were put on paper.

Inquiry at trailer dealers showed that governmental restrictions on aluminum and other materials discouraged special jobs; therefore we gave up the idea of a custom-built unit and searched out

a second-hand house trailer. We found a 1949 model parked on a roadside with *For Sale* cards in its windows. While it did not fit our drawn plans exactly, it would do with certain alterations. We bought.

The Dubbé School of Music offers class instruction in Piano for beginners as well as private lessons. Any requests for Violin, Voice, Instrumental, or Theory instruction are also met. We divide the work. Consequently we needed two rooms, one for each of us, one to accommodate the class of Piano pupils. And thus the Roving Studios came to have a large room (about eight by sixteen) and a small one (roughly eight by seven).

Fortunately for the Dubbé School, handyman-musicteacher-husband was able to do all necessary stripping and rebuilding, making equipment, fastening pianos, painting, lettering, and the like. Such a handyman-etc.-husband is a wonderful money-saving device. Six weeks of rather inventive work were spent on the unit before the new truck could be hitched to it for the first run. Said money-saving device also became truck driver.

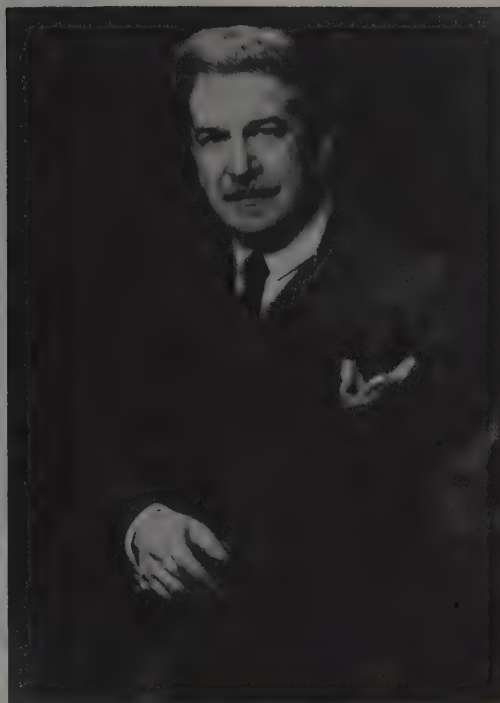
We are now in our fall season of operation and we are more than pleased with the experiment. During the summer we delivered music lessons to more than a hundred persons weekly in five communities. Our total travel with the unit each week amounted to 110 miles, not counting 66 miles of car travel to and from the unit while in a three-day station. As we moved over our curved and hilly mountain roads, children and old folks hailed us. Not many trailers have been seen in our country. Students, parents, and other visitors to our studios have been most enthusiastic about their compact efficiency and attractiveness. As we roll through the countryside and the villages we are self-advertising. People say to us, "I saw your trailer go down the road, so I came to see about lessons for Sue."

One week we stopped in a new town to recruit students. Next week a beginners' class overflowed our ten piano desk capacity so that students stood in the corners and one even stood outside on a step, hanging on the door handle for an hour! We had to remedy that by dividing the class. Last week we pulled into a new area. Within an hour three families (*Continued on Page 50*)

The Genius of Artur Schnabel

*He seemed to "breathe" into
the keys only to release music.*

by Mary Homan Boxall Boyd



"PLATO," wrote Dr. Ferdinand Hand, in his work 'Aesthetics of Musical Art,' "recognized in music the expression of the inner life as a representation of the various conditions of the mind, and regarded the idea of the Beautiful as its foundation, which, as moral beauty combined with that which is good, emanates from God, and therefore leads to unison with God.

"He raised the purpose of music beyond that of mere sensuous enjoyment, and censored those who valued it only in proportion to the amount of amusement which it provided for them.

"Aristotle did not differ from these views to any material extent. He also ascribed to music an intellectual character."

From the standpoints above quoted, and from their lofty premises of musical conception, the writer humbly approaches the subject of her compendium—the late Artur Schnabel—one of the greatest pianists of all time—profound musician, composer and writer.

To separate the interpretative function of the usual great pianist's performance from his acquired, or even natural technical skill, is not always a difficult matter, for at least some of the time, one is conscious of an indulgence of mere technical exhibitionism (because of a spiritual want, perhaps?). Not so, Schnabel, whose mastery of the keyboard was completely and always subservient to his own musical demands. A certain sublimated power in the tips of his fingers, wrists and arms, placed him at a point of perfection of execution so easeful and accurate, that so-called technical problems did not exist for him.

"As mightiest powers by deepest calms are fed," Schnabel seemed to "breathe" into the keys only to release music; his performance taking place from within to the without—without labor on his part—a kind of amanuensis to which he himself was listening. One heard music—only music—spoken truly and nobly without boast or display, whether he was "speaking" from the realm

of the lyrical, the heroic, or the philosophical.

In listening to Schnabel play, it would have been impossible to separate the pianist from the artist. Remembering his performance of certain lyrical parts of the Brahms Bb Concerto, in retrospect rehearsing them in my mind's ear, I am figuratively reminded of rich, malleable earth, out of which blossom forth colorful, amaranthine flowerets of the most delicate, unearthly substance.—And again—of his conception of the D minor Concerto by the same composer, wherein the octave trill in the first movement was not a feat of pretentious virtuosity, as one sometimes hears it played; but a plain, and jubilant call of the gods, to the very portals of Olympus itself.—But, so honest and so simple was Schnabel in his attitude toward any so-called technical problem, that, when asked by an eager young artist-student if he would show him how to play that particular octave-trill, smilingly replied: "Yes, of course—did you think it was a secret?"—However, with all of Schnabel's generous intentions taken into consideration, I was never quite persuaded that anyone but Schnabel, himself, could bring that trill into its full meaning of mythological and architectural significance. It remained unparalleled. As Beethoven strove after universal harmonies, Schnabel, conforming well in mind and soul, completely negating the slightest possibility of the mechanical in his medium, the piano, yet equipped with perfect command of tonal flexibility in nuance of infinite variety required for the creative expression of Beethoven's music, became the greatest and foremost interpreter of Beethoven's piano works. What a rich legacy he has left to the world in his recordings!

Because Schnabel's mind was well-trained and dynamic in many branches of knowledge, he was able to plumb the very depths of Beethoven's music. Even in the long drawn-out parts of some of the later sonatas, wherein Beethoven seems to be having talks with himself alone, Schnabel could take the listener through them without boredom. In the slow movements, most of all, he expressed the impersonal, spiritual message of Beethoven, in quietness, compassionateness and loving-kindness, projecting it truly and simply. No prophet could have made it plainer to a consciousness tuned to receive it. "A piece of wood or metal or stone, can be transformed into a divine message if the right spirit blesses the transformer's hand." (Continued on Page 51)

Mary Homan Boxall Boyd, pianist and teacher of renown, studied with Douglas Boxall (who later became her husband) and with Artur Schnabel in Berlin and Theodore Leschetizky in Vienna. She served for a time as assistant to Artur Schnabel in Berlin. Before the war she had classes in the summer, in Salzburg, Austria for American students.

*Two artists, with thousands
of miles between them, have a
unique way of making*



Separate Preparation for Joint Concerts

by Anahid Ajemian

*Many details, necessary to the perfect ensemble,
must be painstakingly worked out.*

THE PUBLIC performance of ensemble music, from symphony or chamber orchestras down to quartets, trios, or duets, is generally believed by the listener to be the climax toward which long hours of preparatory practice in unison by the participants has been directed. And usually it is. But sometimes this ideal state of affairs is not possible for those who would play together.

My sister Maro and I, who in the last few years have found playing together in joint recitals a great personal and artistic pleasure, live on opposite sides of the country. She is married to a San Francisco engineer, and I to a Columbia Records executive who is based in New York. People who know this often ask us how we prepared for these joint appearances without one of us having to spend long periods away from home, a thing neither of us is willing to do.

The answer is not a complicated one. First, I should say that between any two persons who propose to concertize jointly, a sympathetic similarity of standards and an understanding of each other's probable interpretative response to the written notes is a basic "must."

This Maro and I have long had in full measure, probably not only because of the warm relationship which has always existed between us (a characteristic, I think, of families of Armenian origin) but because since the time when at the age of 5 she was the youngest piano student ever to enter Juilliard, we have both had an intense interest and pleasure in music. For a time I, too, insisted on studying the piano, but after a

while I decided one pianist in the family was enough and undertook to make the violin my instrument. This is another factor that produced warm musical sympathy between us, for we were never in those psychiatrically critical years of childhood, rivals on the same plane, and by the same token we were each growing up with an appreciation of the potentialities of the instrument the other played.

This, of course, is all rather mystical and theoretical, and doesn't do much to give a concrete answer to people who want to know how we manage to do the spade work for our joint appearances, though miles apart. And though the actual factual answer is concrete enough, it stems from the rapport which exists between us and without which I don't really believe there can be any successful interpretative collaboration between artists, even though they live in the same city.

Modern recording techniques and the United States Postal system play a large

part in our initial preparatory steps. Once we have decided on a program for a joint recital (the decision having been reached by correspondence) we enter on what might be considered an epistolary binge about it, each setting forth our reactions to the music on such levels as mood, pace, shading and general intention of the composer. This basically intellectual approach to a musical task seems to us both a "must" when vis-à-vis discussion is prohibited by geographical facts. As arduous as both of us find letter-writing, it has proved for our purposes better than long-distance telephone conversations for such analysis, as we each get a chance to set forth our ideas fully, and an opportunity to clarify them, something not always possible in the give and take of telephone conversation. Further, with correspondence, each has a record of the other's viewpoint, and any divergence of opinion can be discussed and ironed out in subsequent letters.

Bulwarked by this backlog of discussion, Maro in San Francisco and I in New York each commence practice. When we have worked out our respective parts of the score to our tentative satisfaction, we record it on tape and mail the tapes (she the piano part and I my violin part) to each other. With the actual recording of the other to work against, we continue the final, polishing stages of practice. I need hardly add there is always some adjustment of tempo and shading conception once we have the actual sound of the other's part to play with.

Occasionally I (Continued on Page 58)

Violinist Anahid Ajemian and her pianist-sister, Maro, make a concert and recital sister-team which has won wide recognition for exciting performances of double concerti and double sonatas in this country and in Europe. Last fall they were heard together in the world premiere of the new Krennek Double Concerto for Violin and Piano at Donaueschingen in Germany at the three-day Festival there.

"Pops" Recitals Prove their Worth

*The dads really came out in force when
the pupils' recitals were given original settings.*

by ALICE HARRISON DUNLAP

THE IDEA for our "pops" recitals occurred three springs ago when an adolescent inquired if I would consider teaching some popular music. It was a sly remark, "Dad would come to hear me play *Star Dust*." Touchez! What teacher does not long for an audience made up of dads, uncles, and grandpas to match the female contingent! Naturally, there could be no favoritism toward the Upper Class, and the Juniors and Lilliputians were consulted and encouraged to express ideas and preferences. Three delightful experiences were the result, the knowledge of which no doubt would be helpful to other teachers.

"I'd Rather Be Popular, Our Pops (and Moms) Concert" was the caption on a cartooned, mimeographed program carrying a picture of Boy and Girl with one soda and two straws. Performers autographed their numbers in advance, and colored the pictures one night after playing class. Boys wore T-shirts and corduroys; girls, jeans and plaid shirts. There were sixty in attendance because the dads came out full force. After an hour of playing in a delightfully relaxed atmosphere (so different from some other occasions!) refreshments were served. These consisted of hot dogs and pop, and were served at the Snicker-Snack (kitchen door decorated to look like the Ballard-Hi Drug) by the biggest "Pop" in white cap and apron.

When it was over—"Gee, it's really good to settle down to my Beethoven sonata; syncopation and dual rhythm in popular are much harder—and what do you have when you get through? But it was sure fun!"

The Juniors that year decided on "Alice in Wonderland." It was before the Bentley and Mopper editions were available, so Frank Lynn's "Alice" formed the bulk of the program with songs from the story records passed out to the audience and sung by all when they appeared on the program. The program was printed on the back of "Alices," cut out and hand-colored by the children. Ice cream sundaes with many toppings created the effect of "a sort of mixed

flavor of cherry tart, custard, pineapple, roast turkey, toffy, and hot buttered toast," and like Alice, they very soon finished them off! The White Rabbit, Father William, the Judge, the Playful Puppy, the Hatter, and Alices of all sizes were among those present.

The Lilliputians called their program "Let's Pretend," which proved to be an easier assignment. All I had to do was to find appropriate numbers for a cowboy, a pirate, Chinese and Japanese girls, two little Negro girls, and Peter Rabbit's Mother. There was one little girl who wanted to be "just Mary. That's my favorite name." That was the year the horse joined our troupe. When Bud played a cowboy song, *Good-bye, Old Paint*, his little sister sang to a horse composed of gunny sacks and grocery boxes with the necessary front and hind legs. As a reward for three months consistent practice Buddy was allowed to close the program with a bang—he shot off his cap pistol.

Last year's rash of informality and "corn" was a five-act variety show entitled "Just Horsing Around." Forty-seven people played in a period of sixty-five minutes, but only as a side issue. Such a show is easily written around the personalities of one's students and the lighter musical numbers they have in preparation.

The first act was presented by the Lilliputian girls. All of them owned the book "Nursery Rhymes" arranged by MacLean, so their skit was largely centered around that. Other musical numbers that fitted the scenario were: *In the Tyrol*—Behr, *Many-a-Mile Away*—Cobb, and *At the Lollipop Parade*—King. With an adult student and mother as Mother Goose, nine Lilliputian girls became nursery rhyme characters. They came over the stile into the green meadow giving a large and appreciative audience the opportunity to observe each one fully. Accompanied by themselves they sang, danced, and played games until "Twinkle, twinkle, little star" reminded Mother Goose that it was time for them all to go home to bed. The most enjoyable

feature of this skit was that all the children were on stage all the time, and all busy.

The second act was put on by the boys. There were ten of them, and they had been given the opportunity to vote for what they wanted to be. Would this list tax your ingenuity?—two cowboys (Hopalong and the Lone Ranger), three Indians, two pirates, a ghost, and a horse (the same one, left over from two years back, now making his third appearance). A cabin "on the lone prairie" provided a setting for the gathering of motley characters.

As the curtains parted, Doug and Bud sauntered onto the stage clad in the familiar garb of the Lone Ranger and Hopalong respectively. Bill, operating the stage lights, cast the glow of sunset over the weary riders. But not for long are they weary! The Lone Ranger has observed that Hopalong has a piano "for relaxation after a hard day riding the range." In a moment they are playing and singing *Good-bye, Old Paint*. This is the cue for the horse to enter, concerned with the musical idea that he is going to be left behind. For his sake they play *Trick Riders*, by Lake, and he gallops about contentedly.

Now the Indians creep in, Chief Bigfeet, Ugh, and How. The chief is spokesman, the vocabulary of the other two being limited to their names which they concentrate on making exceedingly expressive. Scalping seems to be the motive for their putting in an appearance, but they are persuaded to try the piano first. So the little fellows have the opportunity to play their first pieces of sheet music, weird little tunes with a thumping bass. However, the chief is impressed enough to remark, "Is good. I buy piano. Tom-tom men take piano lessons!" I never could get over my delight in the twinkle-in-the-eye-tongue-in-cheek manner in which they swore allegiance to the piano with the words I had written in the script. It was only looking forward to "The Show" that had kept some of them going through the first rugged months of piano practice.

The Pirates (Continued on Page 49)

How Musicians Can Save on Income Tax

Here's practical advice on ways to make the musician's tax burden less painful.

by BETTY LEE GOUGH

MANY years ago, Mark Twain made a famous and oft-quoted remark to the effect that only two things are inevitable: death and taxes. Taxes of the income variety—while inevitable enough—need not be inevitably high. Musicians will do well to consider a number of legitimate ways to keep the tax bill down.

The manner in which a professional musician purchases a new instrument can make a difference in his income tax. Take the case of Jones, who owned an instrument which had originally cost him \$1200.00, and had a depreciated value of \$200.00.

A dealer offered \$100.00 in trade. Instead of taking this, Jones ran a classified ad to sell his instrument outright. The best offer he got was \$90.00, which he took rather than trade for \$100.00 with the dealer. Thereby, he saved a neat amount on the tax bill.

The difference between the depreciated value of \$200.00 and the selling price of \$90.00 was \$110.00. By taking this loss in the form of an actual sale, Jones was able to claim—and get—a long term capital loss. But if he had sustained a \$100.00 loss (by taking the trade-in offer of \$100.00), he would not have been able to take off a cent. However, if Jones had been offered more than the depreciated figure, he could have taken this in the form of a trade-in and his book gain would not have been taxable. The tax men do not recognize gains or losses that arise from trade-ins on new purchases.

It's sometimes possible to effect considerable savings by *renting* things rather than owning them. This is because depreciation rates often allow a negligible write-off every year. But 100% of a rental charge for income-producing purposes may be deducted

from income. In many cases, the tax savings work to make renting very economical.

Unless he has an unusually high amount of personal, deductible expenses, a musician is usually better off by using the tax table on the back of Form 1040 (if his income is \$5000.00 or under) or the blanket deduction of 10% or \$1000.00, whichever is less (if his income is over \$5000.00). That's why it is wise to throw many expenses in as "business" costs.

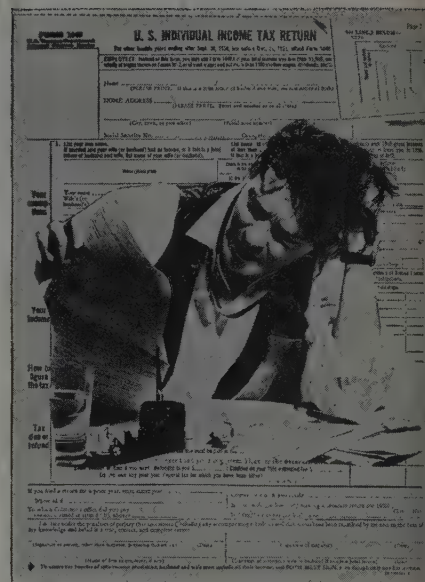
Things as well as money count for deductible charity contributions. Bill Black, knowing this, obtained a tax saving of almost \$100.00 by donating old instruments and props to a charitable institution.

It is important to remember in a case like Bill Black's that Uncle Sam will allow the claim provided you put down a fair valuation. A fair valuation means an approximation of the true depreciated value, not what the donated things cost when they were new many years ago.

Some musicians permit their children to work after school and during vacations. It's well to watch a set-up like this lest it cost the father a \$600 credit. When a minor dependent earns \$500.00 or over during a year, he can no longer be claimed as a dependent.

It is important to be careful that a dependent son or daughter doesn't make over \$500.00. By keeping his income under that figure, you can eat the wage cake and have the tax saving too.

The distinction between long term and short term capital gains is useful in setting up tax savings. A short term gain or loss occurs on the sale of an asset held less than six months. If the item has been owned for the half year or better, the gain or loss is a long term one.



On the long term gains, only *half* of the gain is taxable, and that at no more than a 50% rate. In other words, the highest tax on a capital gain of the long term variety is 25%.

As with long term capital gains, long term capital losses are deductible only up to 50%. But short term capital losses may be deducted 100%. (A short gain is taxed 100%.) A short term loss can be used to offset a long term gain of twice the amount. If there is a large short term loss—more than can be used to wipe off long and short term gains—then the loss can be deducted directly from regular income up to the extent of \$1000.00. Any loss remaining above the \$1000.00 figure may be carried over for use in five subsequent years.

Well aware of the workings of the capital gains provision of the tax law, George Gray halved his tax on a long term gain of nearly \$2000.00 realized from a stock sale. Gray owned a second car—one of those postwar lemons bought at an inflated price. At the time it was purchased, it looked like a good buy.

Gray figured a depreciated valuation of \$1000 on the car. He took it to a dealer who examined the vehicle and said shortly: "Fifty dollars."

"Done," said Gray who was well aware that he couldn't have traded the creaking automobile for more than that amount anyway. He then went back to his desk and happily deducted a long term paper loss of \$950.00 from his very real dollar stock gain of \$2000.00 and thereby reduced his March 15 liability by \$237.50.

When a musician receives insurance payment for a loss, how the payment is spent means a difference in the amount of money which the Collector (Continued on Page 60)

WHAT IS A PROFESSOR?

• I am puzzled by the use of the terms "Professor" and "Doctor," and I wish you would clarify the use of these titles. Men who teach music are often called "Professor," and I have even heard the title applied to men teachers in schools, especially if the man is a principal of a building or the superintendent of schools. On the other hand I know an outstanding teacher of violin who resents being dubbed "Professor" although he is a fine musician with an excellent academic background. Will you tell me what you think is the correct usage?

—B. J., New York

The title "Professor" is legitimately used only in the case of a man (or woman) who has been appointed to some sort of a professorship in a college or university. He may be an associate professor, and assistant professor, or even a visiting professor, but unless he has been specifically appointed to a professorship by an institution of higher learning such as a college, university, or school of music, he is not entitled to use the title of professor. However there is also a colloquial usage which sanctions the title in the case of almost any man teacher. Good taste frowns upon this usage however, and I do not recommend it.

The title "Doctor" is legitimately used only when the man (or woman) has received a doctor's degree from some institution of higher learning. The title may be Doctor of Medicine, Doctor of Music, Doctor of Philosophy, etc., but the title must have been conferred on the man, either as the result of long study on his part, or as an honorary degree conferred because of some sort of scholarly or artistic achievement. Please note that there are many women who have either earned doctor's degrees or have had such degrees conferred upon them, and such women have every right to use the title "Doctor" just as men do. It is possible for a person to have a doctor's degree and to be also appointed to a professorship, in fact, many college teachers are entitled to use either title—but not both at the same time! You will find, however, that most of the really fine teachers prefer to be addressed simply as "Mr." And there are some who, like your friend, prefer to have no title at all.

—K. G.

QUESTIONS ABOUT TEMPOS

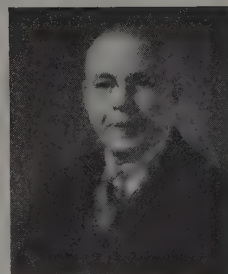
• 1. Is $\text{♩} = 72$ fast enough for Mrs. Beach's Fireflies?

2. Is $\text{♩} = 112$ the correct tempo for Sevilla by Albeniz?

3. On page 3 of this same piece by Albeniz, where the runs in sixteenth notes are, my copy has B-flat in the right hand and B-natural in

Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc., Music Editor, Webster's New International Dictionary, and Prof. ROBERT A. MELCHER, Oberlin College



left hand, I think that the left hand should also be B-flat and that the B-natural is a misprint. Do you agree?

4. I heard Guiomar Novaes play the Chopin Sonata in B-flat Minor, and she took the first movement faster than I have ever heard it played. Will you please give the correct metronome markings for each movement of the sonata?

—Mr. E. G. P., Maryland

1. Yes.

2. I think $\text{♩} = 112$ is quite a fast tempo for this piece. I have heard it done considerably more slowly, at about $\text{♩} = 88$, and I think this tempo is very effective, as it gives a more sensuous, Spanish character to the music.

3. I am inclined to agree with you the B-flat is correct in the left hand, not B-natural.

4. You must not be surprised to hear different artists play the same piece at different tempi. What is the right tempo for one artist might be quite wrong for another. How stultifying it would be if everybody had to play the same piece at exactly the same rate of speed. And it is especially true of this particular composition that there is no unanimity of opinion among the great artists as to the correct tempi for the various movements, except possibly the third. But I believe you will find the following metronome suggestions reasonable. After all, the only purpose of metronomic markings is to help the performer avoid too serious misconceptions of tempo.

1st mov. Grave $\text{♩} = 100$; Doppio movimento $\text{♩} = 100$

2nd mov. Scherzo $\text{♩} = 80$ Piu lento $\text{♩} = 54$

3rd mov. Lento $\text{♩} = 48$; middle section $\text{♩} = 60$

4th mov. Presto $\text{♩} = 88$. —R. A. M.

ABOUT USING THE PEDAL

• Will you please explain the proper way to use the pedal in sonatas and sonatinas? In one edition of the Mozart sonatas I find no pedal marks at all, but another edition has them. I have been taught not to use the pedal unless it is marked, and I am confused because some of my older pupils like to use the pedal in their sonatas. Please tell

me also which is the mordent and which the inverted mordent. Some books call them by different names, and here again I am confused.

Miss M. D., New York

The damper pedal is used more or less by all pianists even though no pedal markings occur in the score. The important thing to know is that the use of the pedal must not cause blurring unless the mood of the composition demands it, and since the sonatas and sonatinas of the classical school demand clarity of rendition above almost everything else, the player must be especially careful about his pedalling in the case of such compositions. Young players have a tendency to overdo the use of the pedal, and for this reason some teachers forbid their pupils to use any pedal at all unless it is specifically marked in the score. I am not a piano teacher, but if I were I believe I would teach my pupils how to use the damper pedal correctly—and I would insist that they use their ears every time they depress the pedal.

You might, for instance, show them how to play a scale legato even though using only one finger. The first scale tone is sounded and the pedal is put down immediately after the key has been struck. As soon as the pedal "catches" the tone, the finger moves over to the next key, and just as that key is struck the pedal is released and immediately depressed again; and so on up the scale. The chords of a simple hymn tune may be used in this same way, the rhythm being disregarded at first and the chord being held by the pedal while the fingers move over to the keys of the next chord, the pedal being released just as the chord is sounded but immediately depressed again, the effect being one of legato with no break between the chords.

As for the mordent and inverted mordent, there is a curious inconsistency in their names, but if you will remember that the sign without the stroke indicates that the scale-tone above is to be used you will have no trouble so far as interpreting the signs is concerned. By the way, if you will look in Elson's

Music Dictionary you will find that Mr. Elson advocates calling one the "upward mordent" and the other the "downward mordent." —K. G.

HOW TO TEACH RHYTHM

• Would you please tell me how to teach musical rhythms such as the dotted-eighth-sixteenth, and the dotted-quarter-eighth? I have tried again and again to explain that a dotted-eighth-sixteenth is like an eighth tied to a sixteenth and then followed by another sixteenth; and that a dotted quarter is like a quarter tied to an eighth and followed by another eighth. But they still do not understand. I have the same trouble in teaching the band, and I should be glad to have your advice.

Miss J. S., Indiana

Your trouble is a very ancient one, and every music teacher has had it from the beginning of time—or rather from the beginning of music notation! I myself tried to do it by the mathematical method, just as you are doing, but although my pupils could tell me the answers, they seldom played the actual rhythmic figures correctly. Years later I came upon and adopted the "observation song method" that has long been in use in school music teaching—and since then I have had less trouble with teaching rhythm. This "observation song method" is nothing more nor less than the teaching of a song by ear, and after it has been learned correctly, displaying the notation of the same song. When fifteen or twenty songs have been learned in this way the teacher shows the pupils a new song containing the same item of notation; and Presto—they are able to read it!

In applying this method to piano or band work I suggest that you (1) select several easy melodies all containing the rhythmic figure you plan to teach; (2) have your pupil (or pupils) learn these songs by ear, one at a time, singing it first, then playing it so it will sound the same way; (3) ask your pupil to look carefully at the notation as he plays the song; (4) finally show him a song of the same difficulty that contains the rhythmic figure you have been emphasizing. Ask your pupil to play it, then sing it, then play it again—all the time looking intently at the notation. Singing and playing are closely related and they should be taught hand-in-hand. There is no harm in explaining the "arithmetic" of the notation of course, but the explanation should follow rather than precede the singing and playing. In other words, you are to follow Charles Hubert Farnsworth's famous edict: "Experience should precede formal instruction." —K. G.

Breathing and Breath Control

in Singing

Does "natural" breathing give the singer's voice adequate support?

by JOSEPH A. BOLLEW

EVERYBODY AGREES that next to the possession of a good voice proper breathing and breath control are of primary importance in singing. But when it comes to the question of what constitutes correct breathing and efficacious breath control we encounter a bewildering diversity of opinion. There are advocates of chest breathing, of costo-diaphragmatic breathing, of abdominal breathing, of a combined play of thorax and diaphragm, of straight diaphragmatic breathing, of "natural" breathing, and of the use of different types of breathing for the so-called different registers.

It would not be unreasonable to expect unanimity among the proponents of "natural" breathing, for what could be more self-evident than something that is natural? Yet here too chaos reigns. The earnest student of vocal production is sorely tempted to exclaim "a plague on all your houses," conscious of the impossibility of testing all the methods in order to discover which is best and of the dangers of the hit or miss process it would involve even if time permitted the series of tests. What is he to do? It certainly is a dilemma.

However, a little thought and observation will put him on the right path.

Of all the methods advocated, there can be no doubt that the method of "natural" breathing is the best, despite the difference of opinion among its proponents as to what it really is.

It will be found that these differences of opinion arise from the fact that the ordinary, everyday intake of breath called "natural" breathing is frequently inadequate for many of the requirements of singing; from its limitations in other words.

The solution of the problem lies in greater inhalation, in the ability to inhale sufficient air to meet the larger demands of vocal composition. For this, the air repository of the singer's body must be developed to its utmost. How can this be done? Nature herself shows the way.

When do we inhale to the fullest extent?

Is it not after some great exertion, when we are, as it is commonly referred to, "out of breath?" To develop the air repository, we must observe what happens during inhalation following exertion and duplicate the process. That is the real natural way to inhale for the purposes of singing. It is known among athletes as *deep breathing* and it quite literally is *deep breathing*, for the ingoing column of air flows far down into the body and goes into every available space in the body where air can go and is necessary.

This method of inhalation may and should be practiced apart from singing exercises, not only as a means to perfecting the inspiratory process, but also as a means to expanding the air repository of the body. However, the following qualification must be made. In singing, an excessive intake of breath induces tension of the throat, the diaphragm, and other parts of the body. Therefore, inhalatory repletion should be avoided when singing. An abundant intake of breath short of "bursting point" is the ideal. Practice, without singing and during singing, will determine how far one may go in this respect.

We now come to the matter of breath control. The first thing to learn in breath control is how to retain an abundant supply of air without bodily discomfort and tension. To achieve this, do the following. After an abundant inhalation, hold the breath for a few moments and then expel it on the *sound* of Z, the buzzing sound, not the phonetic letter Z, or Zee, as slowly and evenly as possible, forward and high against the upper teeth, softly and musically. The period of breath retention preceding emission must be lengthened gradually, moment by moment with practice, but never to the point of discomfort. And the greatest care must be devoted to the emission of the breath. It must be expelled under the sound of Z, as slowly as possible, without the slightest forcing; the sound of Z must be made as even and in as straight a line as could be achieved,

always softly and musically.

Later, the sound of Z may be changed and alternated with the humming sound of M. The M must be placed high in the mask of the face. The Z must be done with lips open, both rows of teeth held lightly together with the tongue gently held flat and its tip against the lower teeth. The face must be held in a smiling position for both consonants. Scales and melodies should be used for the M. Various notes for the Z, but always singly. If there is a tendency for the Adam's Apple to rise during the exercises on M, it should be gently resisted and held in place. The Adam's Apple should be kept low and in the same place, but without forcing. Similarly with the Z. The Adam's Apple should be kept low and in the same position no matter what note is being used. Also, great care must be taken to preserve the same placement on any note of the scale for Z and on any of the scales and melodies used for M. Further, the quite natural tendency of the walls of the chest to contract during exhalation must be gently resisted until there is no contraction of the chest.

These exercises will contribute very considerably to conservation of the breath, which is at the very basis of breath control and, incidentally but importantly, to clarity of tone. The conscious, deliberate use of breath in phonation results in a cloudy tone and robs the voice of resonance. However, it must not be thought that the reverse is true. Absence of breathiness does not of itself make for clarity of tone. There must also be an absence of gutturalness, throatiness, of singing on the larynx and of nasality. But it is a highly important contributing factor and since we are dealing with breathing and breath control in relation to vocal production we shall not dwell upon other matters.

Not a few authorities believe that the passage of breath past the vocal chords creates the singing voice. This is only partly true. It is true (*Continued on Page 50*)

CUTS, OR "ADJUSTMENTS"?

Do you consider it permissible to make cuts in certain compositions. From time to time I feel inclined to do so, but I hesitate because I have heard it said that it is a lack of respect for the composer. Please let me have your opinion, and thank you very much in advance.

L. M. B., New York

There is wide divergence of viewpoints regarding the above question. While some distinguished pianists do not object to the use of slight adjustments, others equally distinguished vehemently oppose any alteration of the original texts. This calls for an elaboration which I am going to submit here.

First of all, let me declare that the stand of the opponents is logical, legitimate, and respectable. In fact, I often express myself as they do when I hear the "butchering" that goes on over the radio, hardly to be excused by the fact that all programs are subordinated to the exigencies of the clock. When I hear some atrocities committed by artists who ought to have better sense, it makes me boil. This once stated, let us look at the record. as Al Smith used to say. Are master works really untouchable and must we abide by every sign, every marking indicated by the composers?

Yes, on principle and out of respect for their genius. But since "the exception confirms the rule," are we not justified in departing from this rule occasionally? Let us take several examples?

When we play the Haydn Andante with Variations in F minor, or those from Mozart's A major Sonata, or Schumann's "Symphonic Etudes," do we make all the repeats? I never heard anyone who does.

At the Conservatoire National de Paris, shrine of Chopin tradition, isn't it the rule to leave out the two repeats—though they are written at full length—in the popular Scherzo in B-flat minor?

Does the above harm, or improve the works? I incline toward the latter. We also know of cuts and alterations made by composers who, before sending their works to the publishers, had them pass under the scrutinizing eyes of trusted friends. So did Balakirew with some of his own pupils, and Debussy with Chausson and Satie.

In the recording of Tchaikovsky's Fourth Symphony by Koussevitzky, some measures are left out at the conclusion of the last movement. It is likely that the composer himself would have approved of this slight resection, for he knew his propensity to over-development. Once in Paris in 1889 he suggested to young Isidor Philipp a performance of his second Concerto in G major, rarely heard. When the latter risked a discreet remark about the tremendous length of the work, Tchaikovsky smiled:



Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc.,
Advises Concerning Cuts, or "Adjustments," a Concert Pianist, and
Scale Practice.

"Yes, that's true," he said; "if I could only know how to curtail myself I would be as perfect a musician as Saint-Saëns is."

Now let us come to Schubert. His was an extraordinary melodic gift. He wrote music anywhere, at any time, often not recognizing it as his own later on. During the thirty-one years of his life the number of his compositions reached over six hundred, not counting a quantity of them possibly lost. So we wonder: had Schubert enough time to ponder over each one, to polish it up, to submit it to the critical appraisal of a small elite? Probably not. Otherwise he might have discovered that certain works were not exempt from lack of proportion and excessive repetition. And it is reasonable to think that of his own accord he would have proceeded to make some "adjustments."

There is, it seems to me, a vast difference between "cutting parts of a master painting or altering its color scheme" on one hand, and "leaving out a few bars of music" on the other hand. For in the first case the painting would be radically and immutably changed, whereas in the second case a cut in the music is optional and leaves the original text intact for anyone who prefers to follow it rigorously.

I sincerely believe that here, as in so many things, good taste, musical discrimination, and tactful integrity can play a great part. A clear insight should be able to set our artistic conscience at ease; for "if only God can make a tree," the loving care of a skilled gardener can enhance its beauty, and prolong its life.

I WANT TO BE A CONCERT PIANIST

My fellow Round Tablers surely remember several of my answers to letters expressing the above desire. Now here is genuine information. It has just come in a letter from one of my young artist students, written immediately following the first recital of her first New York managed tour.

"Dear Mrs. and Dr. Dumesnil:

"I played yesterday and I wasn't nervous at all—love it—they love me too—broke hammer on De Falla—and I was real careful too—darn it. Train travel gets pretty terrible at

times—but I'm getting strong as a horse. I really love playing—was a real show off on Scarlatti—and other brilliant numbers and I know you would have been pleased with me—couple places I didn't like—the piano was fair—difficult to place any tones in treble cause the voicing was uneven. Didn't get to try piano out—just got there in time to play and catch train—but warmed up in hotel—each and every time I play I'm careful of my spots—cause worrying about them makes it even hard for me to eat—it is getting easier though.

"I talk on four numbers just a little. I'm awful bashful; when they clap I don't know hardly what to do—stage poise—I need that—there they like it—but other places I don't think they would.

"Got into New York at 12 p.m.—waited till 1 a.m. for baggage—have a lunch engagement with press agent—maybe I can find out more about where I play and what next. Will write and let you know—Am going to miss our lessons—though doesn't look like I have much time."

Bye—Love,

June."

What could be more spontaneous, infectious, refreshing and enthusiastic? Here you are, my young aspiring friends, with first-hand information from a coming concert pianist. June Summers is her name. Watch out for her in the next few years.

SCALE PRACTICE

For many years I have tried to get my students familiar with all the scales, major and minor. But there are only a few who seem to understand their value, and the others just roll them up and down without any regard for anything but a sort of deafening rattle. I am getting confused for I hear that some authorities contend that scales are no longer necessary. I need some enlightenment and will appreciate your opinion on this important matter.

Mrs. J. W. B., Ohio

The statement of the "authorities" you mention seems to be an error, and personally I continue to advocate the use of scales as one of the best ways to build a solid, reliable technique. I know that some teachers contend that they are hardly more than a mechanical routine which can be

easily dispensed with. But is it so? I would answer in the negative.

Scales can be practiced in a musical way. A large variety of rhythms can be invented, and this is an excellent way of keeping one's brain alert and one's creative power in good trim. Then, there are so many different colorings, so many modes of attack which can be discovered. A little concentration will bring forth a really enormous quantity of combinations of all kinds. There can be no drudgery when the ear is attentive to the contrasting tones of the two hands, suggesting various instruments of the orchestra: suppose you play the right hand with the bright, reedy tone of an oboe while the left hand underlines it in soft, legato muted 'cello tones.

Make a well-graduated crescendo toward the treble, then come down with a diminuendo that seems to fade away. And vice-versa.

Contrast staccato with legato, use slurs in patterns, cross the hands at one or two octaves distance, play all scales with the fingering of C-major. These are just a few of the elements which make for interest and variety.

In conclusion, I firmly believe in the value of scales. Chopin and Liszt did. We cannot go wrong if we follow their example.

INAPPRECIATIVE GIULIETTA

Will you please tell me the story of Beethoven's "Moonlight" Sonata? Why was it called Moonlight? Thank you.

(Miss) A. D. M., Massachusetts

There isn't much to say about the Op. 27 No. 2 except that it is probably the most often played among Beethoven's Sonatas.

It is dedicated to Giulietta Guicciardi, whose name has been linked sentimentally to Beethoven. Did Giulietta appreciate the honor? Not very much, if we judge by the way she complained in a letter to a friend:

"Beethoven had given me the lovely Rondo in G, but when he wanted to dedicate something to the Princess Lichnowska, he took it away from me and gave me a Sonata in C-sharp minor instead."

Something was wrong with poor Giulietta's sense of values. For while the Rondo is a pleasant composition, it cannot compare with the glorious masterwork admired the world over.

The name "Moonlight" was never given by Beethoven. It was added by a sentimentally inclined publisher who was a shrewd business man as well. He thought this title would give the Sonata a greater appeal, and increase the sales; in which he was, and continues to be right! But the authorship goes to critic Rellstab, who wrote in an article that the music of the first movement called to his mind a moonlight night on Lake Lucerne in Switzerland.



Fernando Germani— A Great Italian Organist

Meticulous attention to all details

brings magnificent results

by ALEXANDER McCURDY

FERNANDO GERMANI, the titular organist of the Vatican, has just returned to Italy after a tour that took him to 19 states of the Union, plus the Provinces of Ontario and Quebec, and included appearances at 12 colleges and universities, 18 churches and five concert halls.

It was my privilege to hear Germani's first recital of the tour, and my even greater privilege to watch him prepare the works on his program. I wish all my students could have had this same experience. I am sure they are tired of being lectured on the importance of regular, systematic practice and unsparing self-criticism. A constant search for perfection is tedious work, and it is easier to let things slide. But that meticulous preparation brings magnificent results, the example of Germani is proof sufficient. Attention to every detail is what makes the difference between a great organist and a merely competent organist.

For example: One of the works on his opening program was the Bach D Major Prelude and Fugue, which it is quite likely Germani has been playing ever since his legs were long enough to reach the pedals. His pedal technique, moreover, is phenomenal. One would think the D Major Prelude and Fugue would hold no hazards for so accomplished and so thoroughly experienced a virtuoso.

Germani, however, left nothing to chance. Before the recital he meticulously practiced the pedal part alone, both to refresh his memory and to become acquainted with the unfamiliar instrument on which he was to perform. Small details, which would hardly be noticed in performance, were repeated over and over until even Germani

was satisfied. Every phrase of the music was as flawless as talent and hard work could make it.

Another work which Germani played was the "Grand Pièce Symphonique" of César Franck. I heard him practicing this work for hours on end. He was working on it with the double objective of playing the proper notes and of getting the registration exactly to his satisfaction. No halfway measures would suffice here.

The stops on the organ which he was to play were quite different from those of the European instruments to which he is accustomed. Germani, however, did not settle for a combination of stops which sounded approximately right. He literally re-studied the Franck piece from beginning to end, trying every stop on the organ and experimenting with different combinations until he found precisely the registration he wanted—and in the process becoming thoroughly familiar with the resources of the instrument on which he was to play the recital.

This is what it means to be a great artist. Great performances don't just happen—they are the results of hard work and careful preparation. I daresay that for every minute he spends in public performance, Germani spends an hour in rehearsal beforehand. The quest for perfection is never-ending. My students, overwhelmed by the drudgery of learning their trade, sometimes wonder when they will be able to sit back and relax. My answer is: "Never—if you are an artist." It is true that with study and experience, technical facility increases—but so does one's faculty of self-criticism. As one plays better, one becomes always more critical of one's own playing. That is why we find a world-famous organist like Germani practicing before a concert

as diligently as a student about to play his first recital.

There are some great performers who never practice, relying on the glitter of their reputations to obscure technical faults. Germani, however, is not one of these.

There is a freshness and clarity in Germani's playing that is delightful. He plays with understanding of the music and with the ease of the Italian school of organ-playing of Dr. Courboin and Marcel Dupré, the German school, or the English school of organ-playing. Germani does not go to extremes of speed and registration. Everything is in balance and well-proportioned. Elegance, rather than grandeur, is characteristic of everything he plays.

No stranger to America, Germani has played here off and on for the past 20 years. He was first invited here by Dr. Alexander Russell and the late Rodman Wanamaker to perform on the Wanamaker organ in Philadelphia. Since then he has made many tours of this country, some being longer than the one just concluded.

All through his busy career, Germani has found time to keep in touch with trends in organ-building. He is not impressed with some of the current ideas of builders. He has little patience with the school of thought which aims for ensemble at any cost. It is true that he likes a clarified ensemble. He likes to have an adequate pedal and have it clear. He is exacting in regard to the placement of an organ so that it can speak effectively. However, he is not impressed by an instrument which has nothing but an ensemble.

Germani recently had built for a hall just outside the Vatican a five-manual organ with more than 100 sets of pipes. It has a fine ensemble, he reports, abundant color in all stops, (Continued on Page 57)

Rational Imagery

Applied to the Violin Bow

*The pupil's imagination is called upon in solving
the problem of stabilizing the bow arm.*

by MURRAY KAHNE

LONG before our modern electric juke-box was invented, our American ancestors could drop a coin into a mechanical contrivance and hear violin music, of a sort. A real violin behind plate glass was gripped rigidly by iron clamps. Steel fingers stopped the strings, while a "bow" in the form of a revolving rosined wheel was raised and lowered to contact them.

In terms of musical results, an immeasurable gulf separated the performance of this sterile device from the performance of accomplished hands and a sensitive brain. Yet in substance the robot performed the same physical tasks as the greatest virtuoso in concert. The latter's complex physical and psychological organization bends its total activities toward one end: that some strands of horsehair, stretched to a given tension, are propelled at a determined velocity and pressure across strings whose effective length is changed by the successive action of finger stops.

The responsibility of the violin teacher is clear. It is to help the student with the mechanics of self-expression without making him into a machine. Only thus will the student eventually be able to express his thought and feeling through the infinite nuances in the emotional spectrum of sound which we call music.

In trying to meet this responsibility with my own students, I had to ask some unconventional questions.

The novice picks up the violin at his first lesson; he places it under his chin; he scrapes a few notes on the open strings. What if human beings had to be taught, muscle by muscle, this integrated pattern normally learned by imitation? Surely there would be neither teachers nor violinists as we know them. Teachers may consider themselves fortunate that they are able to begin instruction already so far along on the way to accomplishment.

The novice can assume the elementary position of holding the instrument without taxing his power to accommodate his nerves and muscles to the task. As instruction proceeds, however, he is called upon to make ever more finely differentiated muscular actions in the interest of aesthetic performance. A point is inevitably reached where the student approaches the psychophysiological limits of his current level of skill on the instrument. Something must be done to remove the present limiting conditions and raise him to a new level of skill.

Here the teacher is apt to forget the lesson implied by the way in which the student first handled the instrument. He may resort to demands on the physiological side: "Hold the bow thus . . . the elbow so . . . flex the wrist more." Or he may attempt to apply a sort of magic formula which is expected to work through the student's subconscious mind. Says the teacher: "Play a *dark* tone . . . a *tall* tone . . . a *bright* tone."

It is more than likely that such words are completely unreal for the student. He will be unable to produce the specific tone in the mind of the teacher because there is no meeting of the minds.

Suppose the teacher illustrates, playing a tone for the student over and over, saying, "This is a *dark* tone . . . this is a *tall* tone." The pupil may finally learn to duplicate the tone and recognize it by name. But he has no rational insight into what *makes* a given tone dark, another tone tall, unless he possesses a great musical talent. In such a case he can rapidly integrate the myriad factors necessary to produce the desired tone, almost independently of instruction. For the great talent, this non-specific and non-rational language of imagery may be enough to achieve its purpose. The "magic" is ultimately not in the

formula, but in the musician.

For the less talented, a more specific, more rational imagery is required. To reach him a language is needed which will depend more on mutual understanding between himself and the teacher than on his own independent ability to integrate all the factors involved in playing the violin.

To meet this problem, with my own students, I devised a "language" of rational imagery, highly specific in function, designed to meet the needs of students who have talent in varying degrees, but who are insufficiently integrated in their approach to the overall problems of performance. I do not advance it as the only or the best possible solution; but I have found it to work well, and it does have the kind of methodological structure that permits of standardization and formal use.

By "rational" I imply an image which may be creative in every sense, and yet be readily communicated because it is formed of elements and patterns already familiar to the student. He can generate the image voluntarily and can learn easily to act in accordance with the image.

To illustrate: you are instructed to walk across a room imagining a wire to be strung in your path at a height of six inches from the floor. Without further instruction you will act to step over the imaginary wire. Again: imagine the wire to be strung four feet from the floor. Behaving in accordance with the image, you will act to stoop under it.

This is a far cry from the non-rational imagery of *dark* and *tall* tones. The wire image is drawn from a fund of recallable sense experiences common to practically everyone; in producing a specific and highly complex pattern of muscular coördination.

In stooping under the imagined wire, it makes little difference whether one bends the back a few inches (*Continued on Page 53*)

CHOPIN:

Etude in G-Flat Major, Op. 25, No. 9

A MASTER LESSON BY GUY MAIER



Only an unimaginative hack could have labelled Chopin's G-flat study, Op. 25, the "Butterfly." Any resemblance in it to a butterfly's flight is purely coincidental. Originally it may have been called "Papillons" Etude; that title is not too inept since it refers to a stylized "Carnival" dance-character (female!), light-footed, dashing, scintillating. Translated literally as "Butterfly" it becomes ludicrous. Have you ever watched one fly? . . . Well, Chopin's study has nothing in common with such a spineless and vacillating creature. . . . Its whirring wings are propelled by strong, mercurial substance. . . . Away with that wretched "Butterfly" nick-name!

The Etude is usually considered sacred to the virtuosi; "ordinary" pianists seldom tackle it in public. Although it is a difficult (and unique) octave study there is no reason why the rest of us should shun it, for it is by no means so hard to realize as the concert pianists try to make us believe. They (lucky mortals) have ground it out since childhood, slow, fast, soft, loud . . . and of course can snatch our breaths away by their machine-gun accuracy.

But you can play it, too, if you will practice it intelligently and economically. You probably will not be able to reach the speed of $\text{♩} = 118$, which is "out of this world," but an overall tempo of $\text{♩} = 104-108$ with slight fluctuations is very good and extremely effective, and $\text{♩} = 112$ is stunning. Avoid editions like the one by a famous pianist which gives no less than 23 painful preparatory exercises, not one of which contains the exact notes of the Etude. It would take months of agonizing over those drills before you could start on the Etude itself!

Here are given a few stripped-down ways to practice the Etude. Do not work at it more than thirty minutes daily; practice often with each hand separately (the left hand is very important, for it is the pace setter and controller), and take plenty of pause between repetitions and phrases.

Divide the piece by red lines into eight-measure phrases through M. 24; thereafter into four-measure phrase-lines through M. 44; then to end. At first, practice in such subdivisions and gradually extend to sixteen or more measures.

(1.) Don't fool 'round with the notes in front of you. Memorize at once, hands separately at first, then together, 8 or 16 measures the first day, 8 the next, etc. . . . Practice the left hand with light, easy, skip-flipping staccato (*no* pedal). Work at the right hand (with highish wrist) in "twos" with collapsing or dipping wrist on the first sixteenth note, and with rising wrist on the second sixteenth thus: "down (loudly), up (lightly)."

Be sure to play the top black keys with fourth finger . . . never squeeze or press thumb. Bear in mind that this Etude is a *thumb* piece. If the thumb can be held light and relaxed you'll have less trouble with endurance problems. . . . And don't whack out the octaves from wrist or arm. Play everything with your fingers close to key tops and with quiet hand.

(2) Now practice each phrase softly with right hand thumb *alone*. Don't curve it excessively; play it on the lower outside end of its tip. *Never* jab a key with the thumb's flat side. Always keep in key-top contact and play with quiet hand. Do not try to hold the octave span, but curve the unused fingers gently. . . . Let your wrist dip slightly on the eighth notes and rise on the sixteenths:



(3) Now practice this thumb alone routine (by phrases) faster, playing the left hand with it. Never use damper pedal in any of these practice routines. Keep the thumb quiet, relaxed, light.

(4) Then practice the Etude "as is," hands together, in light rapid impulses of twos. Be sure to rest completely and long at the fermatas . . . (left hand omitted to save space).



(5) Now work first slowly then rapidly in four-note impulses, with wrist dipping on first sixteenth and rising on last sixteenths. Rest at fermatas! (Notes omitted to save space)



(6) Then in impulses of eights . . . note that only the beginning group is in sixes; all groups following it are eights. . . . Wrist dips at accents, rises on other notes.



(7) Now in two-measure impulses (with \frown after each second measure) . . . then 4 measures, then 8, etc.

(8) Return often to No. 1. Work at it very slowly, relaxedly, firmly and without looking at the keyboard.

Important points: When you play the Etude up to speed always start a little slower and solidier than you can play it; then gradually lighten and speed up . . . "take it easy," that is, ritard slightly and "breathe" at the ends of each 8-measure phrase . . . don't play M. 25-28 too loudly; start M. 29 much softer, work up to a good climax and make a convincing and relaxed ritard in M. 36 . . . The hardest measures are M. 42-44. Practice them often alone, sometimes very slowly, occasionally very fast

(Continued on Page 51)

Polonaise

The typical polonaise rhythm is well exemplified in this number from the album, "Pianorama of the World's Favorite Dances," arranged by Denes Agay. The rhythm must be well marked and the left-hand staccato passages should be played crisply. The pedal markings are important. Grade 3 1/2.

MICHAEL K. OGINSKI

Moderato, molto cantabile (♩ = 66)

The musical score is written for piano and consists of 27 measures. It is in 3/4 time and marked 'Moderato, molto cantabile' with a tempo of 66 beats per minute. The key signature has one sharp (F#). The score includes various dynamic markings: *mf* (measures 1-13), *p* (measures 14-17), *poco rit.* (measure 18), *a tempo* (measures 19-23), *f* (measures 24-27), *mp* (measures 28-31), and *mf* (measures 32-35). The left hand features staccato passages in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35. The score includes a 'TRIO' section starting at measure 14. Pedal markings include 'Ped. simile' (measures 1-13) and 'D.C. al Fine, senza repetizione' (measures 24-27). The score also includes various articulations like accents and slurs.

From "Pianorama of the World's Favorite Dances" arr. by Denes Agay 410-41015

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ETUDE - FEBRUARY 1952

D.C. al Fine, senza repetizione

Etude

Butterfly Etude

A Master Lesson by Guy Maier on the Chopin Etude in G-flat Major appears on Page 26 of this issue.

Assai allegro (♩ = 112)

F. CHOPIN, Op. 25, No. 9

112

leggero

p

8

16

p

24

This page contains six systems of musical notation, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes.

Key markings and dynamics include:

- cresc.* (crescendo) at the beginning of the first system.
- ff appassionato* (fortissimo, passionately) at the beginning of the second system.
- a tempo* (at tempo) at the beginning of the third system.
- rit.* (ritardando) at the beginning of the fourth system.
- leggieriss.* (very light) at the beginning of the fifth system.
- dim.* (diminuendo) at the beginning of the sixth system.
- pp* (pianissimo) at the end of the sixth system.

Measure numbers are circled in the first, second, and fourth systems: 28, 32, 36, and 40. A measure number 44 is also present in the fifth system.

The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes.

Valse Lente

from "Sylvia"

One of the most popular of the lighter works, the Valse from the ballet "Sylvia" provides excellent material for developing a good sense of rhythm. A nice singing tone is called for in the right-hand passages. Grade 4 1/2.

LEO DELIBES

Arr. by Henry Levine

Sostenuto (♩:44)

The musical score is written for piano and bass. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo is marked 'Sostenuto' with a quarter note equal to 44 beats per minute. The score is divided into five systems. The first system starts with a piano (p) dynamic. The second system introduces a mezzo-forte (mf) dynamic. The third system includes a 'p ben sost.' (piano ben sostenuto) marking. The fourth system features a 'poco rit.' (poco ritardando) marking. The piece concludes with a tempo change to 'a tempo' and a final piano (p) dynamic. Fingerings are indicated throughout the score, and various musical notations such as slurs and ties are used to indicate phrasing and articulation.

This page contains six systems of musical notation for a piano etude. The notation is written for the left hand (L.H.) and includes various musical elements such as notes, rests, and fingerings.

System 1: The first system shows a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *mf* and *p*. Fingerings are indicated by numbers 1-5.

System 2: The second system continues the melodic and bass lines. Dynamics include *mf* and *p sostenuto*. Fingerings are indicated by numbers 1-5.

System 3: The third system features a complex melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *poco*. Fingerings are indicated by numbers 1-5.

System 4: The fourth system shows a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *rall. e dim.*, *a tempo*, and *p*. Fingerings are indicated by numbers 1-5.

System 5: The fifth system continues the melodic and bass lines. Dynamics include *p*. Fingerings are indicated by numbers 1-5.

System 6: The sixth system shows a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *molto rallentando* and *pp*. Fingerings are indicated by numbers 1-5.

Adagio

This little number is from a Sonatina for piano and violin, written by Mozart, it is said, when he was 12. It provides excellent practice in developing a singing tone. Be sure to connect the notes of the left hand- *molto legato*. Observe all dynamics. Grade 4.

W. A. MOZART
Arr. by Guy Maier

(♩ = 52-56)

p doloroso, molto legato
con pedale
p
poco rit.
pp a tempo
mp
f
p rit.
pp
sempre pp e molto legato
mp
f
L.H. 5
L.H.
mf
dim. e rit.
rit. ad lib.
mf
a tempo
pp
poco rit.

Tumble-Weed

(March Grotesque)

An even, steady rhythm should characterize this number. It must not be played too fast, else it will lose its grotesque quality.

Grade 3.

PAUL BLISS

Con moto (♩=96)

The musical score for "Tumble-Weed" is a single-system piano piece in 4/4 time, marked "Con moto (♩=96)". The key signature has two flats (B-flat and E-flat). The score is composed of several systems of music, each with a treble and bass staff. The piece begins with a mezzo-forte (mf) dynamic. It features a variety of musical notations, including triplets, sixteenth notes, and eighth notes. Dynamic markings include mf, ff, p, f, and dim. e rit. The piece concludes with a "Fine" marking and a "D.S. al Fine senza ripetizione" instruction.

The Green Cathedral

A lovely piano arrangement of a widely-used song, this number offers splendid opportunity for a display of legato touch. Make the most of it. Let the piano sing the melody. Grade 3 1/2.

Slow and swaying (♩ = 72)

CARL HAHN
Arr. by Bruce Carleton

p

p legatissimo

Fine

simile

poco rall.

Slightly faster

p

a tempo

p

* Small hands may omit the lower right hand chord, thus:

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Two systems of musical notation for piano. The first system consists of two staves. The right hand has a melody with various fingerings (4, 5, 4, 3, 1, 5) and a final measure with a 5-fingered note. The left hand provides a steady eighth-note accompaniment. The second system continues the piece, featuring a *pp* (pianissimo) dynamic marking and ending with the instruction *D. C. al Fine*.

No. 110-26878

Song of the Old Mill

The left hand keeps a steady rhythm just as the wheel of the old mill keeps turning-turning. Grade 2.

Allegretto (♩ = 132)

LILY STRICKLAND

A four-system musical score for piano. The first system is marked *mp* and *mf*, with a *Ped. simile* instruction. The second system continues the piece. The third system is marked *f* and *mf*, also with a *Ped. simile* instruction. The fourth system concludes the piece with the instruction *poco a poco rit. e dim.* (poco a poco ritardando e diminuendo). The score includes various fingerings and dynamic markings throughout.

Winter Skating Waltz

SECONDO

MOLLY DONALDSON

Waltz (♩. = 58)

5/ a tempo

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first six measures of the piece. The second system contains the remaining four measures, ending with a double bar line. The score is written for piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The piece concludes with a "Ped. simile" instruction.

5 35 Last time to Coda ☼

The score continues with a final section marked "Last time to Coda" with a sun-like symbol. The music features a series of chords in the right hand and single notes in the left hand, with a final cadence.

D. S. al Coda

The musical score for the 'D. S. al Coda' section is written for piano. It consists of two staves, treble and bass, with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p.' (piano) and 'rit.' (ritardando). The section concludes with a double bar line and a 'Coda' symbol.

♩

CODA

3/4

4 2

3 1

4 2

3 1

4 2

2

1

1

1

2

1

3

1

3

1

2

5

This musical score is for a piece from 'The Merry Widow' (Act II). It is written for a piano and features a key signature of two sharps (F# and C#) and a 2/4 time signature. The score is divided into two systems, each with a treble and bass staff. The first system includes a tempo marking of 'espr.' (allegretto) and a dynamic marking of 'f' (forte). The second system includes a tempo marking of 'mod.' (moderato) and a dynamic marking of 'f' (forte). The score is characterized by its use of triplets and sixteenth notes, and it includes a variety of musical notations such as slurs, ties, and accidentals.

Winter Skating Waltz

PRIMO

MOLLY DONALDSON

Waltz (♩. : 58)

The musical score for "Winter Skating Waltz" is written for the Primo part. It begins with a treble and bass clef in 3/4 time, key of D major (two sharps). The tempo is marked as "Waltz (♩. : 58)". The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), and *f a tempo*. There are also markings for *rit.* (ritardando). The score is divided into measures, with fingerings (1-5) and slurs indicated. A Coda section is marked with a Coda symbol (a circle with a cross) and the word "CODA". The score ends with a final measure marked with a double bar line.

Caprice

JOHN FINKE, JR.

Allegretto scherzando

VIOLIN

PIANO

mp *a tempo* *mf* *rit.* *p* *senza Ped.* *mf* *mp* *Con moto* *mf* *mp*

Last time to Coda 2nd time to Trio

a tempo
rit. *mf* *a tempo*
mp *poco rit.* *mp* *p*
Tempo I

TRIO

Andante moderato

Sul G (2nd time 8va higher Sul D *mf*)

mp *p* *poco a poco rit.*

a tempo
a tempo

1. 2. **Tempo I** Φ CODA
mp *mf* *mp*

Wailie, Wailie

From a Carolina Folksong

TOM SCOTT

Moderato (♩ = 66)

mp

When cock - le

mp R.H. L.H. R.H. L.H. *p molto legato, without accent*

shells turn sil - ver

bells, Then will my love re -

turn to me. When ros-es blow in

mf *mp* *p*

win - ter snow, Then will my love re - turn

f Più mosso. (♩:100)

to me. Oh, wail-ie, wail-ie, but love it is bon-ny!

accel. *R.H.*

Molto più mosso (♩:69) Tempo I (♩:66)

mp A lit-tle while when it is new, But

molto rit. *p* *pp*

it grows old and wax - eth cold

And fades a-way like eve - ning dew.

pp *morendo* *pp*

(Muse of the Woodwinds)

Cadenza

Allegro moderato

a tempo

f

mf a tempo

p cresc.

From "Ditson Treasury of Clarinet Solos" 434-41000

dim. poco a poco *pp* e dolce possibile *ff*

L.H. *mf* dim. poco a poco *pp* R.H. *f*

a tempo

rit. e dim. *mf* *a tempo*

rit. e dim. *mp*

1. 2. *rit. allarg.*

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Ped. 16' & 8' to Gt.

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A# (10) 30 6745 202

Molto lento e maestoso

G. F. BROADHEAD

ANUALS

Gt. *f* *A#*

PEDAL

Ped. 52

mf *cresc.* *f*

Pateticamente

Sw. (A#) *mf* *cresc.*

f *mf*

cresc. *f* 1. 2.

Tempo I

f Gt. (A#) *poco rall.* *mf* *à tempo*

cresc. *f* *ff* *rall.*

No. 110-40112

Grade 2 1/2.

Allegro

The Happy Clown

ANNE ROBINSON

mp

mp

R.H.

L.H. mf

p

f.

poco rit.

D. C. al Coda

CODA

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No. 130-40265

Grade 2.

Andante e semplice

Jeanie With the Light Brown Hair

STEPHEN C. FOSTER

mf

p

f

mf

p

ff

mp

poco rit.

p poco a poco cresc.

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ETUDE-FEBRUARY 1952

45

No. 110-40167
Grade 1.
Lysbeth Boyd Borie*

A Riddle

ADA RICHTER

Moderato

Sing an octave higher

I know it's so that Brown-ies but - ter Ev - 'ry but - ter - cup, But

who do you sup - pose it could be That pumps the pump - kins up?

a tempo

p

mf

rit.

Fine

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D. C. al Fine

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No. 130-40478

Grade 1.

Lorraine Walens

Woo, Blows the Wind

EDNA FRIDA PIETSCH

Mournfully, with a nice singing melody

Woo - oo blows the wind Mourn - ful - ly sigh - ing,

Fare - well, po - sies dear, Sum - mer's dy - ing.

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ETUDE - FEBRUARY 1952

Woo - oo blows the wind, Leaves brown and sere,

2 5 1 1 4

Slow - ly fall - ing, Au - tumn is here.

3

No. 110-23666

Grade 1.

The Bobolink

Allegro moderato

ELLA KETTERER

Ear - ly in the morn - ing, All the sum - mer long,

5 1 3 1 2 5 1 2 1 5 1 3 1

Sings a bird so sweet - ly, Wakes me with his song. "Bob-o-link" now he

5 1 2 1 5 3 5

greet me, "Bob-o-link" is his lay, Bob-o-link sings so sweet - ly, Bob-o-link, Bob-o-link gay.

3 5 5 4 2 1

Marching Song

Allegro con spirito (♩ = 144)

VLADIMIR PADWA

PIANO

The first system of musical notation for 'Marching Song' is in 4/4 time. The right hand (treble clef) begins with a melody of eighth and sixteenth notes, marked with a forte *f* dynamic. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a key signature change to one sharp (F#) and includes fingerings (5, 2, 3, 1) and a triplet of eighth notes in the right hand. Dynamics of *mf* and *f* are indicated.

The third system shows a key signature change to two flats (Bb, Eb). The right hand continues with a melodic line, while the left hand has a more active accompaniment. Dynamics of *mf* and *cresc.* (crescendo) are present.

The fourth system continues with the two-flat key signature. It features a *ff* (fortissimo) dynamic in the left hand and includes various rests and melodic fragments in the right hand.

The fifth system concludes the piece. It includes a variety of dynamics: *mf*, *p* (piano), *pp* (pianissimo), and *ff*. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment.

"POPS" RECITALS PROVE THEIR WORTH

(Continued from Page 19)

Punchem and Pokem, enter boldly with their treasure chest, black patches, bandanas, knives, and all. But they meet with the same fate as the Indians. The piano again charms his time with chanteys.

Darkness begins to settle about the little cabin. As Punchem begins *ossil Parade*—Maier, lights grow dimmer and turn blue; ghostly noises are heard. Indians rush into the huddle, pirates in another, cowboys and horse get under the table. The ghost floats in on rubber-tired roller skates. It is just too bad that when he is not allowed his natural function of haunting, but must pick out his little theme song on the piano, coming up with *Boogie-Boogie Ghost* by Overstairs. The audience is convulsed by the remark, "If I practice all night every night maybe I could get on a ghost-tomorrow broadcast!" The end is not set, for the horse says huskily, "Boys, it's my turn. I want to do it, too." He plays *The Old Gray Mare* arranged by Weybright while the rest of the company sing. A swish of the curtain, appreciative applause, and the boys are convinced that as dramatic and musical artists they are without parallel.

It was interesting to note that when the horse had made progress in three years, both in stage deportment and music. He had winked at the audience, danced, talked, sat in his lap, and finished the skit by playing the piano! Also, of interest, the front end of the horse was intended to be soloist at the spring concert in a Junior High School of 1900. and played the Tausig arrangement of Schubert's *March Militaire*. The third act of the show involved seventeen Junior girls. How could they perform in ten minutes, especially when one of them wanted to bounce out *Bumble Boogie*? Their skit was entitled *Painless Practice*. The little girls were dressed in the Saturday afternoon costume of plaid skirts, jeans, and fluorescent caps and socks.

Bonnie is playing *Bumble Boogie* Fina, when all the other children tumble in. Something about the atmosphere seems to indicate that the other is baking cookies, and there is a chorus of approval. Mother issues the ultimatum that only those who get their practicing done may t. That leaves Bonnie as solo comer. She is playing throughout the conversation, but sotto voce. For the next ten minutes the sixteen other little girls play duets, accompany on singing, circle games, and square dances all accomplished with theuberant vitality peculiar to the minor age alone. Throughout the discussions, clamor, and shifting of accompanists Bonnie persists in trying to get through her number. She is

constantly pushed off the piano bench for the others to have their turn. It is only when the mother remarks, "Isn't it foolish to fuss about practice when you can have so much fun doing it?" that *Bumble Boogie* goes through the final glissandos and chromatics to completion.

The fourth act belonged to the Junior High girls. They wanted "popular." (They usually do.) On a rainy Saturday afternoon they call on a newcomer from sunny California. Her name is Sally. She is confronted with the problem of a stack of new records and a broken record-player. The Seattle drizzle does not improve her mood. The door bell rings, and when she opens it half a dozen girls tumble in dressed in their rain togs, shaking rain from

umbrellas and hoods. Of course, you have already guessed that a broken record player is no problem to the six visitors; they are students of mine and can play all the records on the piano! This they proceed to do with singing, waltzing, even a tap dance and clapping chorus to the *Darktown Strutter's Ball*. The ending is obvious; Sally decides she needs to take piano lessons, and the curtains close as Sheryl dials my telephone number.

The fifth act was produced by the Upper Class. The chief object was to present a style show; the girls wanted to model their new spring formals. "The Dreamy Dame Dress Shoppe" came into being. As the scene opens, activity prevails. Wynona strums softly on the piano; Wayne holds an armload of clothes which Barbara hangs in the wardrobe one at a time. (All the outdoor garments of the cast were pressed

into service for this.) Herb is trying on hats in front of a mirror. Jerry calls them together for last minute instructions before the shop opens. He is especially nervous about the boys; Herb, so timid he runs at the sight of a woman, Wayne so clumsy he breaks something every time he moves. Barbara, encouraged to be dignified and ladylike, asks if she may let off steam in advance. Herb plays *Canadian Capers* while she does the Charleston. I particularly enjoyed this little experience with Barbara. It gave me a different insight into the serious youngster whose interpretation of the Beethoven Sonata Pathétique is far beyond her years.

But Wayne has seen a customer approaching, and in his excitement falls over the table, spills a vase of flowers, and causes a chair to collapse. The radiantly healthy Janet appears. (Continued on Page 57)

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(Continued from Page 16)

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BREATHING AND BREATH

CONTROL IN SINGING

(Continued from Page 22)

to the extent that during the act of phonation a passage of air past the vocal chords does actually take place. But phonation in itself is essentially a volitional act. The vocal chords begin to vibrate at the command of the will and the breath thereupon begins to escape. It is at this point that breath control is so important and consists in the ability to regulate and minimize the escape. The less the escape of breath the clearer, more powerful and resonant the voice and the more amenable to the intricacies of vocal technique and the nuances of musical expression. All vocal vibration must be above the breath. Many singers permit the breath to go over the voice. Some even tend to force it over the voice. This, it must be repeated, makes for a cloudy voice, drains the breath and makes the singing of legato passages, long phrases and pianissimo singing so much more difficult, and often quite impossible.

To sing over the breath there must be no conscious propulsion of the

breath. It is necessary to concentrate completely on directing the vibrations of the vocal chords up as high as possible into the mask of the face. Propelled in that direction, over the breath, they will impinge on all the important resonance chambers. All other resonance, the so-called chest resonance etc., will then be reflected resonance, and that is exactly as it should be.

The exercises described above are designed to enlarge the air repository of the body and to develop the ability to regulate and minimize the escape of the breath, the two fundamentals of good vocal production. They must be performed with what the Italians call *la gola libera*, with an open throat, as all good singing should be, with controlled ease, with no forcing whatsoever, with no attempt at making voice. These basic exercises assure preservation of the voice and produce the full, rich, ringing tone which is the hall-mark of all well produced voices.

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Liszt once implored Chopin to play in large concert halls instead of in fashionable salons.

Chopin replied: "No, I cannot do it. Big halls frighten me, and crowds bother me. You, Liszt, were born for them. If you cannot seduce your audiences with pianissimo, you can overwhelm them with fortissimo."

THE GENIUS OF ARTUR SCHNABEL

(Continued from Page 17)

music and The Line of Most Renown" by Artur Schnabel, published by the Princeton University Press, 1942.)

even in little things, such as the eighth, legato playing of short phrases, plain or intricate, Schnabel made music of everything he touched. The simplest trills beamed, in execution, and in nuance, the whole, in tonal variety and true musical feeling.

In 1911 and 1912, as the writer can back, Schnabel was even then playing all thirty-two of the sonatas of Beethoven in one season of concerts at the Beethoven Saal in Berlin. Many Americans of today, it will perhaps be of interest to know that, at that time, Schnabel also played Chopin and Schumann; names which compared on his miscellaneous programs with works by Mozart, Beethoven, Schubert and Brahms. The writer well remembers his beautiful playing of Chopin's Etudes—especially of the nocturnes (especially the minor). He often played the A-flat nocturne. Of Schumann's works: the Symphonies, Davidsbündel, Fantasie, Fantasiestücke and Kreisleriana.

The rumor that Schnabel at no time was ever known to touch an exercise of any kind would be leaving out a very important part of his training under the wisest and best of teachers, Theodor Leschetizky, with whom he had studied for a number of years. Hearsay had it that Schnabel's contemporaries (his student days in Vienna), no one could excel him in beautiful touch and tonal flexibility in playing of Czerny Studies. Such comment may seem petty and unnecessary regarding so great a master of piano works as Schnabel, but, still the discussion of it may be timely informing for some of us, aspiring students of today, who may think that any basic training in the building of a great pianist is unnecessary.

The teacher himself who knew every nuance of the highest expression of touch and beautiful pianism, Schnabel, in teaching, however, had nothing in common with the general conception of virtuosity removed from musical expression.

He broke down all conscious, willful effort in pianoforte playing, and he never asked for forced or labored playing. His attitude was that of a perfectionist who could "practice" what he preached, to the effect that everything is easy—everything is difficult and the same—but that all of it should be effortless. Whenever I referred to Schnabel, I left with an elevated feeling about the work in hand—a feeling that nothing was too difficult.

It is interesting here to go back

some years to an early period of Schnabel's teaching career, again around the years of 1911-1912, at which time, the pupil, at his suggestion, left off playing pieces for a short time in order to gain a completely relaxed approach to the keyboard. All of Schnabel's pupils, were, of course, good pianists, when they came to him, but some of them were not sufficiently relaxed, playing too much from the fingers alone. (See "The Hand and the Keyboard," by Artur Schnabel elsewhere in this issue.)

In order to bring about a true and basic understanding of relaxation, Schnabel, at that time (1911-1912) had compounded certain *übungen* (exercises) which, by a stroke of analytical genius he had evolved for the use of his pupils, all of which were characteristic of the peculiar idiom of his individual pianism. "The Exercises" had to do with handing and arming as well as with the fingers, which were not raised in the manner of striking the keys. The keys were simply released by the fingers in a state of elasticity or resiliency. Motion economy also entered into the practice of handing and arming. The player no longer had need of any unnecessary waving of the arms to free himself of fatigue, because he was learning to think relaxation. The hand was brought into an ever increasing resiliency. Even its physiognomy changed, and gradually took on an intelligent "face."

"The Exercises" were never written; a mere explanation of their underlying principles, even with the accompaniment of musical notation would have been inadvisable because severed from the supervision of one familiar with every detail of the actual and practical application. There was nothing mechanical about them, as exercises go. Some were original musical sentences, made up of sections, much like fractions of Bach Fugues in two, three and four voices, wherein the hand had plenty to do; the ear continuously alerted for increased musical expression. "First hear and then play." The

selection of actual note combinations was secondary to the musical sound required—perfect legato, evenness in the playing of even two notes—nuance; the rhythm of the measure—the entire body relaxed—the arms light. Such lightness was an ever-ready resource to the player as he proceeded from passage to passage. Schnabel, at that time evidently thought it expedient that the pupil should have the benefit of isolated observation and instruction with a *vorbereiter* (assistant) over a period of about six months. In that time, from the playing of one tone, and onward by addition, covering the keyboard in various ways, and thinking relaxation, his pent-up technique, acquired through the years, became lubricated. He was free, and ready to go on to pieces, preparing certain Bach Preludes and Fugues. Twelve Chopin Studies, a Mozart Sonata or a Sonata by Schubert for future lessons. Schnabel had two assistants; myself and Madame Malatesta, for this purpose of preparation.

Those who studied with Schnabel later on, had a different experience, although the spiritual element which he infused, remained the same. During more than half of Schnabel's teaching career, and up to the time of his death, he was convinced that no isolated preparation was necessary—that the practice of the piece itself, offered enough exercise to overcome any specific difficulty in it. He became very definite about this.

However, all pianists, at whatever time of his career they were fortunate enough to have studied with him, could share the panacea of his joy in playing—an effortless sense of seeing and feeling the whole musical scene of great piano works as being close to hand. The climb was pleasant and without fatigue. Like a mountain guide, Schnabel, through experience out of experience knew more than one way to the top of the mountain.

Artur Schnabel's earthly career is ended. His influence remains.

THE END

MASTER LESSON: CHOPIN ETUDE

(Continued from Page 26)

in all above routines.

Work especially slowly and carefully on the left hand of M. 45-51, and try to play these without a glance at the keyboard . . . That's tough!

Make a big ritard in M. 48 and 49 before that surprising and wonderful last brush of wings (a tempo!) in M. 50 . . . Use only short "dabs" of damper pedal (down on "one," up at "two" of each

measure) when playing the Etude up to tempo. No pedal in practice . . . Use soft pedal wherever you wish.

The final test is this: After half an hour of playing or practicing other pieces, can you dash off this Etude without preliminary warming up? Can you play it accurately, soaring the first time? . . . You will be able to do it more easily with that right thumb relaxed.

THE END

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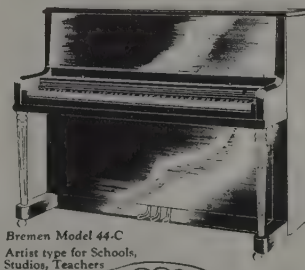
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THE SINGING TOWERS OF NORTH AMERICA

(Continued from Page 11)

its message to its eager listeners. So the Park Avenue Congregation chose a new home on one of the highest points of Morningside Heights to build a new church—the Riverside Church. Twenty-eight bells were sent back to their famous manufacturer in England, Gilett & Johnston, to be recast into a new instrument. Nineteen bells were added to complete the 72 bell carillon of six chromatic octaves, which was moved to the great tower of Riverside Church. It was dedicated on Christmas Eve, 1931, by Kamiel Lefevere, who has continued as carillonneur here. This set of bells is the largest carillon in the world. The weight of the largest bell is 40,880 pounds, more than 20 tons, and its tower is 100 feet square at its base and 392 feet high. From this belfry the carillon may be heard across the Hudson river.

The Riverside Church carillon finds many uses for its music. On Sundays it precedes the morning service with a program of sacred music, part of which is amplified down into the nave of the church as a prelude to the regular church music. On Sunday afternoons there is an hour's recital in which sacred and secular music is intermingled. Recitals are given each Saturday noon, and national holidays always are observed with appropriate selections. Christmas brings forth especially fine programs from the Singing Tower and more than once its music has been sent by radio to distant places of the earth.

This carillon even participated in messages for the Voice of America during World War II. While all carillons in the "Old World" remained silent under the oppression of the enemy, the Riverside Carillon contributed its music to the communities whose bells were lost or silent. At the request of the Office of War Information, carillon music consisting of all the best known Christmas Carols of all the occupied European countries was recorded by Dr. Lefevere who visited families from 21 different countries in their shops and homes in New York. They sang and whistled the carols to him while he wrote down the melodies which he then arranged for the carillon. Recordings were then made, and these were broadcast by the Voice of America to the countries at Christmas time over special short-wave broadcasts.

In 1927 the St. James Episcopal Church at Danbury, Connecticut, attracted attention when it ordered a chime of 14 bells from McNeely and Company at Watervliet, New York, America's only carillon bell-founder. The church hung the chime

in a frame of Georgia pine large enough to house a 2-octave carillon. Melvin C. Corbett, an amateur carillonneur, first played this chime on Easter Sunday, 1928. A few months later McNeely added nine more bells which enlarged the chime to 23 bells, thus completing the first American-made carillon. The clavier which had been used for the 14-bell chime was removed and a new clavier with space for three octaves of bells was installed just below the bell chamber, from which the carillon is played. Later, two more bells were added to this carillon. This, the first carillon in Connecticut, has always attracted appreciative audiences.

Trinity Reformed Church of Philadelphia is also noted for its carillon which was founded by McNeely & Co. It is the first carillon to be made all at one time by an American bell-founder. It was inaugurated in March 1930 with Mr. Corbett playing.

Iowa State College has a historic carillon in that it originated in a chime of bells 52 years ago. Cast by John Taylor & Co. these were the first "Simpson-tuned" bells—the bells which made the modern carillon possible—brought to this continent. This chime became a carillon in 1929 when 26 bells, also made by Taylor, were added—a gift of the same family which donated the first ten bells to the college. This carillon was dedicated by Anton Brees.

In the same era, in 1901, a carillon of 26 bells was installed in St. Vincent's Seminary in Philadelphia. This was the first set of bells to be installed in a girls' school. Cast by Georges Paccard, it was exhibited at an Exposition in France and later at the Chicago World's Fair in 1893 where a former student purchased it and gave it to the Seminary as a memorial to her family. Forty-eight years later, in 1949, Paccard began casting more bells for this carillon, until in a short time St. Vincent had a carillon of 48 bells. This addition was supervised by Arthur Lynds Bigelow, a carillon architect. Mr. Remy Muller, carillonneur of Trinity Reformed Church gives regular recitals on the St. Vincent carillon on Monday evenings before the five Novenas.

(To be continued next month.)

ILLUSTRATION CREDITS

15—Llewellyn Ransom,
Ben Greenhaus

20—Markstein News Service

Organ Questions

Answered by FREDERICK PHILLIPS

• *Would a small organ be difficult to build in an average home?*

J. M., South Carolina

To build even a small organ for home use would be rather difficult, though it has been done by enthusiasts who have some natural talent in this direction and enough mechanical ability, patience and means to carry out such a project. There was at one time a book by Milne entitled "How to Build a Small Two Manual Chamber Pipe Organ," but we believe it has been out of print for some years and might not be obtainable even in libraries, so we really know of nothing which would help you very much.

• *Can you suggest organ numbers of medium difficulty which would be appropriate to play at the morning worship service dedicating a new church. I should like to have several suggestions for each prelude, offertory (fairly short) and postlude.*

—R. E. H., Iowa

We are sending you a marked list in which suitable numbers are indicated by a check mark. In addition the following compositions are recommended:

Andre-Rockwell, Festal Prelude
Diggle, Marche Melodique
Galbraith, Stately March in G
Harris, Grand Choeur
Lacey, Allegro Pomposo, Postlude
Maitland, Grand Choeur in C
Purcell, Trumpet Voluntary

The publishers of this magazine will be glad to send any or all of these to you for examination.

• *I have studied piano for seven years, and am interested in taking organ lessons, but there is no teacher in this town. In the ETUDE some years ago mention was made of a school that taught organ by mail; would you please send me the address of this school. If there are objections to such a plan please mention the reasons.*

—C. J., Kentucky

We are sending you the address of a Correspondence Music School, but as far as we know the organ course is limited to the reed organ. You might contact them, however, for further information. While much surer progress could be made under the direction of a good teacher, you could make out fairly well with a self-study plan. Your years of piano

study will smooth the way quite a bit. For basic studies use Stainer Pipe Organ Method, supplemented by Rogers' Graded Material for Pipe Organ, Whitings' 24 Progressive Studies, Bach Eight Short Preludes & Fugues, and Pestalozzi's Mastery by Dunham. A circular being sent you describing suitable collections of organ music which could be dove-tailed in with the studies. Be sure to thoroughly master each lesson before passing on to the next.

• *I have a Seybold reed pipe organ pumped by treadles. The bellows leak, and I do not know how to make the necessary repairs. I have thought of installing an electric motor—do you know of any firm doing this work?* —D. H. T., Ohio

There is a chapter of 8 pages, Reed Organ Tuning and Repairing in the book "Scientific Piano Tuning and Servicing" by Howe. It is a rather expensive book, and we suggest therefore that you try to obtain a copy in your local library, music or book store, to see whether the information would be sufficient for your needs. Even if you install an electric motor, it will be necessary to put the bellows into proper condition. We are sending you the addresses of two firms who supply plans for the installation of electric blowers in reed organs, and is just possible these plans would include information about the bellows, or that the firms would be able to furnish such information.

• *Please send me the names of books on organs, illustrating and describing different kinds of organs.* —C. U., New Jersey

Several books giving this sort of information, available a few years back, seem to be out of print at the present time. "The Contemporary American Organ" by Barnes, contains quite a number of illustrations of consoles, actions, etc., as related primarily to organ construction. We suggest that you look it up in your local library to see if it would help. The Diapason and The American Organist are two excellent magazines devoted to organ interests, and in each issue you will find descriptions (and sometimes illustrations) of present day organs and new instruments. We are sending you the addresses of these journals.

Violin Questions

By HAROLD BERKLEY

DUIFOPRUGCAR (?) VIOLINS

C. H. W., Oregon. Caspar Duifprugcar (there are many spellings of the name) was a maker of lutes, but it is not known to have made violins. The many so-called Duifprugcars that are to be seen came from the most part from eighteenth century France and Germany. They are freak violins of very little commercial value.

AN APPRAISAL NECESSARY

Mrs. R. B., Washington. I can tell you nothing about your violin, except that the chances against it being a genuine Strad are about half million to one. If you think you could have it appraised, you should send it to William Lewis & Son, 30 E. Adams Street, Chicago, Illinois, or Kenneth Warren & Son, 28 E. Jackson Blvd., Chicago. But you must expect to hear that it is a spurious product worth at most \$50. No one can tell the origin and value of a violin without examining it personally.

FRENCH MODEL

J. A. G., West Virginia. Your violin is obviously a French factory instrument of little value. The circumstances in which you bought it and the price you paid for it should suggest that it is not a genuine Strad.

CONCERNING BOWING TROUBLES

Mrs. M. E., Ohio. From what you write of your bowing troubles, I get the impression that you have not been paying enough attention recently to the martelé in the upper third of the bow. This bowing, and the whole bow martelé, are excellent aids for a sluggish bow arm. It is too bad you are not taking lessons any more. From what you say, I think your former teacher had sound ideas. Try to remember all the things he told you.

VOIGT (?) VIOLIN

A. F. B., Massachusetts. Simon Voigt of Markneukirchen was born in 1711 and died there in 1781, so it is not likely that your violin, labeled 1785, was made by him. No one could say, without seeing the

instrument, how much it is worth, but even if it were made by Simon Voigt, and is still in good condition, it would not be worth more than \$150. (2) The Classified Ad section of ETUDE is quite outside my province. For the present rates, you should write to the Business Manager of the magazine.

DOUBLE BASS CONSTRUCTION

H. A. S., Saskatchewan. Matters concerning the construction and technique of the Bass-Viol (or double bass, as it is usually called) lie outside my field of activity. However, if you wrote to Rembert Wurlitzer, 120 West 42nd Street, New York, N. Y., I am sure his firm could give you all details regarding the construction of the instrument. I am told that one of the best methods for the double bass is that by Semandl.

A BOOK ON VIOLIN MAKING

W. G. F., Arizona. The book that would interest your client is "Violin Making as it Was and Is" by E. Heron-Allen. This book can be obtained from the publishers of ETUDE.

A FACTORY IMITATION

Miss J. M., Oregon. I am sorry to have to disappoint you, but Jacobus Stainer never branded his name on his violins. He was far too fine a workman to maltreat his instruments in such a fashion. No conscientious copyist would do so either. The chances are that your violin is a German factory product worth about \$50.00. And the fact that you had a new head put on it might detract from even that value.

EASIER CONCERTOS WITH ORCHESTRA

Mrs. W. C. O., Illinois. The only Concertos I can think of that your 12-year-old pupil could play with orchestra are the Vivaldi-Nachez in A minor and the Accolay in A minor. The accompaniment to the Vivaldi is for strings and organ (piano would do in place of organ). The Accolay had originally a piano accompaniment, but I believe an orchestral accompaniment is available.

RATIONAL IMAGERY

APPLIED TO THE

VIOLIN BOW

(Continued from Page 25)

more or less; in either case the needs of the image are satisfied. But the difference between a musically acceptable and a musically unacceptable tone on the violin requires a much finer discrimination of muscular action. Actually the movements required to change an unacceptable tone to an acceptable tone are so fine as to lie below the level of conscious perception.

This being the case, is it possible for the student to exert conscious control over muscular movement he cannot even perceive as a movement? And if the student cannot perceive his movement directly, through the kinaesthetic and tactual senses, can he be induced to control his actions by some indirect means . . . and if so, what means?

A clue to the answers to these questions came through an experiment I was able to perform with the aid of a reed comparator. This is a device for measuring fine deviations in the dimensions of machined parts. The part to be measured is slid along a smooth-surfaced platform and under a movable jaw. The motion of the jaw is transferred electrically to a dial, and read off a scale to a fineness of .000025 in.

After some practice I found it possible, resting the back of my hand on the platform, to move the upper jaw with my index finger within a range of motion as small as .0002-.0003 inch, provided I could observe the dial of the scale. If I did not look at the dial, my movements were so gross that I was unable to keep the needle on the scale, and I only knew how far my finger had moved when I heard the click of the galvanometer needle as it reached the end of the scale.

The experiment with the reed comparator proved to my satisfaction that it is quite possible to control movements too fine to be perceived as movements, if one is provided with a concomitant signal which is gross enough for perception.

In the case of the reed comparator, the signal was visual: the needle on the scale. The muscular activity of the violinist generates an aural signal: a tone. This signal varies in exact relationships of pitch, loudness, quality, and duration, to changes in the pattern of the musician's motor activity; and the effects of delicate changes of motion are vastly magnified, and easily perceptible, in the resulting tone.

On the reed comparator, however, I had one very significant advantage
(Continued on Page 58)

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Junior Etude

Edited by Elizabeth A. Gest

INDIAN MUSIC

by ELIZABETH SEARLES LAMB

THE North American heritage of folk music includes a wealth of differing melodic and rhythmic traditions, among them the musical patterns of the North American Indians. Much of this music has been lost, since the Indians recorded neither words nor musical notations. However, some of the songs have been recorded during the past century by white musicians, and in some of the remaining groups of Indians the old songs are still sung, along with more modern ones.

Although the many Indian tribes had differing songs and dances, and even different ways of singing, there were certain common elements. To the Indian, the rhythmic pulsation of the song was of foremost importance. In some singing there was almost no melodic line at all. Ritualistic words were chanted on one or a few tones, with a very definite rhythmic pattern. In other songs there was something of a melodic line, simple, brief, but often full of a poignant beauty. In these songs, there might be only certain syllables or vocabularies which were uttered, although the songs as a whole had a definite meaning, fitting into a certain ceremony or expressing one certain emotion. In the various Indian tongues, one word conveys a meaning that takes a whole phrase or sentence when translated into English. Songs often filled the place which wordless instrumental music does with us. They accompanied the ritual dances; they united the people; they were a spontaneous expression of the people as is all folk music.

Two kinds of songs were recognized generally: secular songs, which were songs of war, victory, dance-songs, and all the songs which might be sung by anyone; and religious songs, belonging to rituals and ceremonies, healing songs, and songs given to a person in a dream or trance, which might be sung only by the person receiving the visions or by medicine men of the tribes. The Dakota Indians described these songs as those made by man and those given by the Great Power or Spirit which could not be understood.

The song itself was often an accompaniment to dancing, with the rhythm further punctuated by drums, rattles and whistles. The flute was the only melodic instrument common among the tribes. In the singing there was often special accenting by the voice, like repeated bowing accents on one string of a violin.

Songs, it seems, accompanied

every Indian activity. There were war-songs to arouse the spirit of the warriors to fight; there were many songs accompanying the ceremony of corn planting and harvest; songs of supplication for rain, for good hunting, for healing. By song, the Indians related every aspect of life to their relig-

ion, gave it added meaning and beauty. There were game songs, love songs and cradle songs. In them all one sees reflected not only the bodily motions of the Indian but also something of the reflective spirit of these men and women who lived close to nature and close to their own Great Spirit.

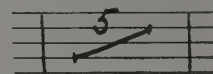
Who Knows the Answers?

(Keep score. One hundred is perfect)

1. How many whole steps are there from G natural to F natural? (5 points)
2. What is the signature of a major scale whose fifth tone is E-flat? (5 points)
3. Does the bassoon have single or double reeds? (20 points)
4. Which of these composers was born first: Mendelssohn, Schubert, Brahms or Chopin? (15 points)
5. Was the opera, "The Flying Dutchman" composed by Verdi, Puccini, Meyerbeer or Wagner? (10 points)
6. How many symphonies did Schumann compose? (10 points)
7. What is meant by the term

fistesso tempo? (10 points)

8. What is the meaning of the symbol pictured with this quiz? (10 points)



9. How many sixteenth-notes would be required to complete a measure in 4/4 time which contained two quarter notes and one dotted eighth note? (5 points)
10. What are the letter names of the tones in the diminished seventh chord in the key of g minor? (10 points)

(Answers on next page)

It Does Not Belong

BY ELSIE DUNCAN YALE

IN EACH of the following groups of five names or words there is one name or word that does not belong with the other four. For example, among the following four: "Moonlight," "From the New World," "Jupiter," "Eroica," "Surprise," the name that does not belong to this group is

"Moonlight," as that refers to a sonata while the other four refer to symphonies.

1. Kreisler, Menuhin, Iturbi, Heifetz, Paganini; 2. Andante, lento, allegro, bravado, moderato; 3. Pedal, console, swell, bridge stops; 4. "Blue Danube," "Empress," "Artist's Life," "Minute," "Tales of the Vienna Woods"; 5. Gigue, tarantella, gavotte, minuet, fanfare; 6. Horn, trombone, oboe, trumpet, cornet; 7. Debussy, Gershwin, Bizet, Berlioz, Saint-Saëns; 8. "Carmen," "Il Trovatore," "Lohengrin," "Messiah," "La Bohème"; 9. Melchior, Pinza, Casals, Taglia-vini, Eddy; 10. Stokowski, Ormandy, Toscanini, Horowitz, Koussevitzky.

Answers to It Does Not Belong
1. Iturbi is a pianist, the others are violinists; 2. bravado means boastfulness, the others are musical terms; 3. bridge is part of a violin, the others refer to the organ; 4. "Minute" Waltz was composed by Chopin, the others

(Continued on next page)



Junior Etude Contest

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A—15 to 18; Class B—12 to 15; Class C—under 12.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributions will receive honorable mention.

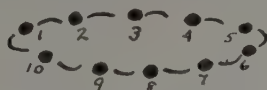
Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Puzzle appears below. Send answers to Junior Etude, Bryn Mawr, Pa.—by February 29.

Chain Puzzle

Each word in the chain begins with the last letter of the previous word. 1. a drama set to music; 2. a musical term meaning slow; 3. a large musical instrument having keys and stops; 4. symbols representing musical tones; 5. lines on which notes are written; 6. a symbol which lowers a tone by one half-step; 7. a large brass-wind

instrument; 8. a flat or sharp note in the signature; 9. a musical term



meaning the tones are smoothly connected; 10. a sacred composition with chorus, solos and orchestra.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Remember foreign mail requires five-cent postage; foreign air mail, 15 cents. Do not ask for addresses.

Dear Junior Etude:

ETUDE gives us an idea of musical development in the U.S.A. as well as teaching us many things that we would not know otherwise. I have studied four years on the piano and last year began organ. Activities like choirs and bands in schools are almost unknown here. Next year I'm thinking I may devote my life to the church as music minister. I sing in a very large choir, called the John Sebastian Bach Choir. I would like to hear from some music lovers in the U.S.A.

Pablo David Sosa (Age 17),
Buenos Aires

Answers to Quiz

1. five; 2. B-flat, E-flat, A-flat, D-flat, key of A-flat; 3. double reeds; 4. Schubert, born in 1797; 5. Wagner; 6. four; 7. at the same rate of speed; 8. an abbreviation for five measures of rests, used in ensemble music; 9. five; 10. f-sharp, a, c, e-flat.

Answers to Game

waltzes by Strauss; 5. fanfare is a flourish of trumpets, the others are dances; 6. oboe is woodwind, the others are brass; 7. Gershwin is American, the others are French; 8. "Messiah" is an oratorio, the others are operas; 9. Casals is a cellist, the others are singers; 10. Horowitz is a pianist, the others are orchestra conductors.

The enjoyment I get from reading ETUDE has forced me to write to you. I am a composer of fourteen years, though I look older. I have to my credit six operas, ten piano concertos, three suites for piano, three Kyries, as well as many waltzes, scherzos, etc. When older I hope to be a symphonic conductor. I also play piano. (Who doesn't!). I would be happy to hear from other composers or music lovers.

Dick Proulx (Age 14), Minnesota

I would like to hear from anyone who is interested in classical music. I have taken piano and violin lessons for several years and play violin in our high school orchestra.

Dalene Baer (Age 14), Indiana

I take piano lessons and recently started playing the Hammond organ in church. I am also accompanist for singing in our school group. I would like to hear from others.

Mary Ann McCauley (Age 12),
Connecticut

I have studied piano five years and my favorite composer is Beethoven. I would like to hear from other Junior Etude readers.

Elaine Albertson (Age 10), New Jersey



Prize winner. Class A
Kodak contest
Helen R. Bober Age (17) Canada

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(Continued from Page 14)

The fact that a few from the lower East Side reached fame and fortune caused one to wonder how many highly gifted people might be lost in the milieu. I remembered all the brilliant young musicians, the students of literature and philosophy that used to hang around Katz' book store and the Educational Alliance. What had become of them? I could easily imagine. I had only to recall my own hazardous journey.

Charity's remembrance of the slums was always limited. Its efforts were spread thin and its caseloads were always too heavy. Charity didn't have time to hunt out and meticulously foster talent. But it had to be done. I knew what lay beneath handicap and poverty. I had taught poor kids for pennies to help pay for my own uncertain lessons.

Chatham Square Music School came to the East Side with a special slant to its social aid. It came during the era of rapid development of private social work and a stress on public conscience. Settlement houses, housing projects and playgrounds were earmarked and some begun. But I knew that what a student needed to make a career was something more than what the average settlement house could offer musically. Its work was to raise the general cultural standards of the community.

A program that would be planned and carried on exclusively for the exceptionally gifted youth was needed; intensive training that should continue from the moment a child entered the school until his debut. If performing artists for the concert and opera stage were to be turned out, such a program would be necessary. This decision was the result of years of sharing trials and triumphs of not only Heifetz, but of other great artists like Alma Gluck and Efrem Zimbalist. I felt secure in my convictions about what was needed to prepare a student for the concert stage since these convictions were born of a dual experience. Not only had I felt and lived the day-to-day life of the performer, but for more than fifteen years as a music critic in New York I had studied him from the other side of the stage.

To me there was nothing more heart-rending than to see an ill-fit young musician in a debut attempting to enter into the highly competitive and ruthlessly exacting field. While for years I was driven with concern for talent that might never see the light, here I was equally torn with the plight of the misguided and unfit. Young people who may well have been suited to a lesser musical capacity, or who may have been highly useful in some other direction, would probably be subjected to lives of frustration and disappointment.

I'm sure every critic has asked himself, "What could be done to prevent these tragedies?", since a high percentage of all New York debuts are failures. The tragedy here is not only great emotional trauma that might be forever damaging to the personality of the debutante but there is no beginning again if there has been wrong training, and no correction where there is no talent. Somewhere along the way all this might have been prevented.

Realizing the exactitudes and demands of a professional career, I knew the school had to be a rigid training ground where the student would be fitted for such a life. The few who might pass the regular auditions and keep the rigorous pace would have a fair chance for a real career. They would not be sent to further overcrowd that vast limbo of would-be artists who had been encouraged to make the grade.

The limitations of such a program as a community project was a matter for consideration. But I remembered that there were nine settlement houses catering to the general musical needs of the people. This school was not to be limited to the immediate community. Scholarship aid was to be extended to anyone who was eligible. It turned out that of all the students ever enrolled only one lived on the lower East Side. The school has revealed a wider need. This has caused a reconsideration of its location. Applicants have come not only from other communities and other cities, but from Canada, South America and Europe.

Now came the question of the limitations of high specialization. It is often too evident and disturbing when one's education has been too narrowly confined. A broad inclusive culture is highly important to a full expression of art, in any form. The complete life of a musician or artist is not limited to the hour of performance. But the acquisition of a true cultural breadth is a lifetime process. I was not wrong in deciding that students of the caliber that would be sought would themselves acquire knowledge and information other than music to round out their personalities. It would be our business to stimulate them toward a broader scope. I have always felt that such an influence is one of the requirements of a truly competent teacher. It turned out that the applicants who were accepted, were without exception, students of high scholastic standing.

Fortified with a clear and definite formulation of what was needed and what I was driving for, I began to put my thoughts into words. I talked about the "school" to everybody. Mention music and you heard plans. But now I wasn't just swapping dreams with the boys back at Katz'

book store. Now I talked at the tables and salons of influential people, some of them with money.

One evening I was one of the dinner guests at the home of Courtlandt D. Barnes, Jr. A number of interests were represented at the table. The conversation went in many directions. I had shown the proper interest and degree of restraint until the subject of music came up. Even this would not have moved me beyond the proper social comment had not the matter of my "school" been suggested by my good friend, David Sarnoff. Although he had heard this dream recounted a hundred times and helped to build it, Sarnoff was quite willing to listen again. It is not difficult to understand his sympathetic interest because this project was close to him. His musical interest began as a choir boy in a synagogue on the lower East Side. Barnes, who worked daily at his family's traditional trade on Wall Street, was an accomplished pianist and a devotee of music. He might have had something to do with bringing up my pet project at this time and place, since his wife, Katrina, had just come into a sizable inheritance which she was distributing among her charitable interests. However, music was not among these. This was a critical moment for me. For years I carried the blueprint of my school deeply engraved in my heart. Without money there it would remain. That night Katrina Barnes made possible the Chatham Square Music School.

Not long after this eventful dinner party at the Barnes' home the ruins of 211 Clinton Street, which had for years been haunted by neighborhood kids, vandals, and scrapmongers, was becoming a bright spot in a dismal area. When finished, clean, fireproof, and freshly painted, it was still a simple and modest construction.

The enrollment of the school was calculated to be relatively small since unusual talent is not common. Even the appearance of great artists in history is counted in terms of decades and generations. The school has never had an enrollment of more than 75 students. This limited number has conveniently suited the purposes of the school. A small enrollment enables the kind of personal attention this type of student needs.

It is a truism in pedagogy that children with very high IQ's and strong emotional drives may also be problem children. The problems are not necessarily those of correction and control. They are more or less those of adjusting an unusual personality to ordinary and inadequate situations. One child of six or seven, with the ability and desire to compose, might be found in a home where there is no musical interest. Another, because of his extraordinary talent and development at a tender age, might be a fit subject for public exploitation. This was the case with one child of four with an

IQ of 180 who was already playing and composing. After repeated warnings to the parents against public appearances, the child had to be dropped. Any kind of exploitation of a child is a cardinal offense at the school. All such offers by theatrical or movie agencies are promptly turned down.

It's a common thing at Chatham Square to hear these children from six years up playing serious music in a serious way, from Bach to Prokofiev. But there is an unwritten and well-observed law in the school that a student is just a student. *There are no prodigies.* To the casual observer it is readily evident that the children are not developing any special attitudes about themselves. The school feels that music and art, like all expressions of human intelligence, can be done in a wholesome, normal fashion. Temper tantrums and eccentricities don't exist.

The parents, as is the case in every school, sometimes are the problems. It may be due to a wide gap between the parent and the student intellectually and in outlook. Sometimes a crisis ensues, and usually the parents' great interest in their child's welfare brings them to the office to talk it over. Some have even followed the school's suggestion to the point where they have sought social and psychiatric counseling. There have been cases where the parents wouldn't budge, so the problem had to be met with the cooperation of the student sympathetically and intelligently understanding the parents as a problem.

The New York University Clinic for Gifted Children and several interested psychiatrists work with the school when needed. Before we begin working with a child, it is our policy to send every one under ten years of age to the N.Y.U. Clinic to determine whether the child is fit to meet the demands of concentrated specialization.

The ideas and aims of Chatham Square Music School are fully appreciated by the leading artists in the music world. This was true even when we started. I recall an unforgettable experience when a number of famous musicians got together to plan a benefit for the school. This was their own idea. The affair was held in the Chanin Theatre in New York. The farcical skits were a take-off on classroom activities and orchestra rehearsals. The "characters" were dressed as children in short pants and Lord Fauntleroy shirts and ties. Arturo Toscanini played the rôle of the schoolmaster. Among those who did a convincing and hilarious job as the Maestro's students were Jascha Heifetz, Vladimir Horowitz, Emanuel Feuermann, Nathan Milstein and Lawrence Tibbett.

Heifetz, Tibbett, and Mrs. Sarnoff soon after established scholarships at the school.

This professional interest in the school continued. Later, when one of our first (Continued on Page 62)

"POPS" RECITALS PROVE THEIR WORTH

(Continued from Page 49)

Jerry, who has decided on French mannerisms to sell clothes to the ladies, cries, "Mademoiselle shall be served on ze instant! Garçons!" The boys rummage in the wardrobe coming out laden with scarves, caps, mittens, jackets. To the background music of *Snowfall* played by Wayne, Herb holds clothes while Jerry takes them and assists Janet into them. While Jerry keeps exclaiming little nothings in his limited French, Janet tries to flirt with Herb who bites fingernails nervously, slaps his own hand, flashes ties, and looks away bashfully. When Janet is completely dressed (they have stuffed my big Scandinavian girl into the coat of my most petite Junior miss) she says, "I'll take it all. No, it doesn't matter what it costs. Just send the bill to Daddy!" After Janet's departure Jerry slaps his forehead as the thought occurs, "Just send the bill to Daddy. *Whose Daddy?*"

But the Texan has appeared; Bill is finally able to leave his stage lighting to a substitute in order to make a stage entrance. He is dressed in full regalia, and claims to have come up north to buy a little style for his store down in Texas. He compliments them on their new shop, and inquires if *Buttons and Bows* wouldn't make a good theme song. He hands his fan to Wayne so that he can play the piano. The fan promptly falls to pieces in Wayne's hands. There is desperate pantomime by Wayne and Jerry trying to fix the fan while Bill plays. When Bill takes it back, it promptly goes together again. Bill wants a style show, so Jerry seats him comfortably. Bill pulls out his pipe and lights it, something else from his magic trick repertoire. Now comes the moment for which the skit has been written!

The girls model the new formals which they will wear in the spring recitals. They appear in an order which will enable each girl to supply appropriate background music for another model. Colored lighting, lovely net and taffeta, beautiful girls are seen—and the music? Numbers like *Alice Blue Gown*, *Stardust*, *Roses of Picardy*, *Deep Purple*. But Bill is not satisfied. He feels that what he needs to take back to Texas are "square dance clothes." This is Janet's cue to begin *Deep in the Heart of Texas*. Chris appears in peasant blouse and circular skirt. The Texan jumps up, stamps feet, grabs her and shouts:

"All jump up and never come down!

Swing yo honey around and around

Till yo right foot makes a hole in the ground,

And promenade, boys, promenade!"

The four boys and four girls form a square, and sing and dance through the complete chorus, finishing in a line above the footlights. The skit closes with Bill's announcement concerning Chris: "This is the party dress I like. I'll take it, and the gal, too!" As the curtains close for the last time I wonder how many of the audience realize they have been to a piano recital.

It was so much fun, another way of teaching that "the music *must not stop*"—for singing, for dancing, for games, not even a hole left in the background of musical mood. With an understanding we settle down to polish the recital numbers for May: sonatinas, sonatas, concertos, and numerous smaller numbers by their favorite composers: Haydn, Mozart, and Beethoven. THE END

A GREAT ITALIAN ORGANIST

(Continued from Page 24)

and an impact from several sets of reeds which is overwhelming.

Germani in person is unassuming and quiet. He has many interests. His musical knowledge is not confined to the organ, but includes music for other instruments, of all styles and periods.

It was especially enjoyable to hear Germani talk about his family (he is married and has three children) and their sunny house on the Avantine, one of the Eternal City's Seven Hills. Not far away are the old churches of Santa Maria in Cosmedin, Santa Saba, Santa Sabina and Santa Prisca, and across the way is the Palatine Hill, with its ancient ruins of the Palazzo dei Cesari.

In his house is a vast studio containing a piano, an organ, and a huge table piled with books, manuscripts, scribbled notes, finished or

unfinished essays—all in a state of extravagant chaos which makes his friends smile but which bothers him not at all. He maintains that he can instantly find whatever he is looking for.

Germani's work at St. Peter's is exacting and keeps him busy. He says that he looks forward to the time when they can rebuild and add to the present organs (there are five in the Cathedral) or have a new one. He described to me what he wants as the ideal organ for the Cathedral, and when he gets it I am sure it will be a masterpiece. At present he plays on an organ which, though not large, is very effective.

Germani left us in order to get home in time to play for all the festival services at Christmas. It is hoped that his return will not be too long delayed. THE END

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(Continued from Page 53)

over the violinist: the stabilization furnished my hand by the immobile ground platform. The moment I removed this support I lost all control. The necessary stabilization must take place inside the body, and in such a way that the freedom of the arm is not impaired.

In part, this stabilization is accomplished by a postural frame of reference. The configuration of the trunk and legs, while not rigid, is relatively static. The problem of stabilizing the bow arm, on the other hand, is one of providing *dynamic* stability which will serve the needs of the arm in motion.

In the light of the observations described above, I wondered if the solution to the violinist's problem might not lie in the form of a specific rational image or images that he could project into his bow, much the same as the image of the stretched wire was projected into the previously cited illustrations.

Accordingly, I asked my pupils to imagine that the bow in their hand had grown longer or shorter, lighter or heavier than it actually was.

The "long" bow is imagined as being extended about eighteen inches out on the frog side, and an equal distance on the tip side. If a real bow were constructed to look like the imaged bow, it would have two frogs and two tips, and would look like this:



The "short" bow is imagined as having its tip only six to eight inches away from the hand. It may or may not have an "imaged" extension added to the frog end of eight to twelve inches in length. This bow would have only one tip and two frogs, and would look like this:



When required, weight is imagined as uniformly added or subtracted along the length of the bow, by increasing or decreasing its density and thickness.

Once the desired image is firmly fixed in the mind of the student, he finds that the delicate, subliminal musculature of his bow arm takes over automatically to help the image "come true." Varying the imaged length of the bow changes the quality of the tone. The "long" bow gives a tone which seems to come from everywhere and permeate the whole room. The "short" bow produces a more focussed and brilliant tone.

Varying the imaged weight of the bow affects the volume of the tone.

The volume is increased when imaginary weight is added, and decreased when it is subtracted.

Anyone who has handled a fishing rod or waved a pencil as a baton has the necessary kinemotor experience to create these images; if he has not had such experience, he can easily acquire it. In a very short time the musician can wave his bow around in the air *as though* it were actually longer or shorter, lighter or heavier than it is.

He soon discovers that it takes much more energy to move his arm than to move the bow. The next step is to learn to ignore the force required to move the bow, and think of the bow as propelling itself through space with a force of its own. He moves his own arm only with the force necessary to follow the bow in all its motions through space. The student learns not to "test" the imaged weight of the bow by trying to raise it from the string. He also learns that the muscular adjustments which take place in his arm as a result of correctly applying the image are too subtle to feel directly, more subtle, in fact, than any he can achieve by exercising voluntary control over his hand and arm.

For this reason he soon learns not to make a "heavy" bow by pressing, or a "light" bow by raising, but rather to let the bow freely rest on the string according to its own im-

aged nature. He learns to "trust" the image, and his musician's ear soon gives him ample evidence that this trust is justified. He learns, in other words, the secret of using a psychological lever to accomplish a delicate controlled motion.

The question frequently arises:

"If I imagine my bow to be only eight inches long, how can I go on playing when I come to the 'end' of the imaged bow?"

Here we have a condition which would appear to 'contradict' the image. The contradiction can only be resolved if the musician uses this technique in a spirit of make-believe. If he saw an animated cartoon in a movie house, he would see no inconsistency in the speech and action of cartooned animals which, without this willing suspension of disbelief would outrage his knowledge of the actual world. Similarly, in the case of the short bow, the musician deliberately violates his knowledge of the objective world, and imagines

the tone he hears to be coming from the *bow* rather than from the violin. With this concept, the bow may continue to sound even after its (imaged) six or eight inches have gone by and it is "off" the string. We do not think of the string as holding the bow up; the bow is self-propelled, holding *itself* up no matter where it moves. Again it must be emphasized that the instrumentalist does not "test" the weight of the imaged bow by lifting it. He must not interfere with its motion. The effect of the image on the delicate, subliminal musculature of the musician's body will be such that the real bow will be activated to preserve the image, its velocity and pressure adjusted automatically by imaging the correct distribution of balance and weight in the imaginary bow.

The left hand also comes to work automatically to preserve the illusion that the *bow* is "in tune" and as result gains greatly in freedom of motion and accuracy of intonation.

The ultimate goal of instruction is to teach the musician to "read" in terms of the imaged bow, as well as in terms of a mental image of the sound of the printed page. After a time, this faculty becomes easier, so that the instrumentalist has only to see a phrase, complete with markings for tempo and dynamics, to *feel that he holds in his hand* a bow whose length and weight are proper for the playing of the phrase. Such a bow, if manufactured out of tangible material, would have the correct period of oscillation and correct weight to swing easily and naturally through the particular motions required for the playing of the phrase. The imbalance of the real bow in the musician's hand is so modulated by proper muscular adjustments—themselves induced by the generation of the image—that the arm and bow together become a flexible, adaptable tool capable of meeting and solving all problems of difficult playing situations.

THE END

SEPARATE PREPARATION FOR JOINT CONCERTS

(Continued from Page 18)

have been tempted to record (on my home recording machine) my own performance against Maro's taped piano part to better hear the balance between the two. The result is usually reassuring, but occasionally has pointed the way to certain parts where more or less emphasis or color of one part or the other would contribute to a better balance.

We get together physically, at least three days before a scheduled performance or tour and work together, usually finding little adjustment to make to each other before the result is satisfying to us both. Also in these pre-concert reunions we play a great deal, not only the program we will present, but many of our favorite pieces. Thus we get used to each other all over again.

The satisfactory presentation of a joint recital of course begins long before the actual work on the program gets under way, whether that work is to be done together or separately. Basic to any successful appearance is the selection of the program. Each of us goes through an enormous amount of music yearly, looking for interesting material. We are in constant communication (again courtesy of the United States mail) on our findings and our performance last fall in Donaueschingen of the world première of the new Double Concerto for Violin and Piano, by Ernest Krenek, is one of the fruits of this kind of running memo between us.

Not long ago we were studying a new work by the American-Armenian composer, Alan Hovhaness. Maro had arrived from San Francisco the day before and Hovhaness was anxi-

ous to get together with both of us. We three conferred and then at Maro's suggestion repaired to separate rooms to work out the results of the discussion. She worked on the piano score in the living room, I the violin part in my bedroom, and Hovhaness, who was to conduct the work in Carnegie Hall, went over the score in the kitchen.

Mr. Hovhaness may have had his doubts about this ruggedly individual kind of preparation for what was essentially (with the orchestra) a three-sided responsibility, but being a man of tolerance as well as genius he went along with us. This apparently caused no harm, for orchestra rehearsals went very well, and when the work was performed the following week, the critics were unanimous in acclaiming it, *Newsweek* devoted a page and a half to him and to our playing of his composition, and the National Academy of Arts and Letters announced that Hovhaness was to receive a \$1,000 award in composition.

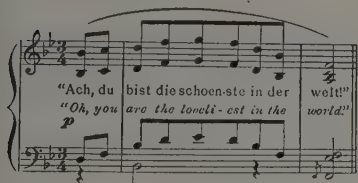
Odious as it is to quote one's own notices, and little as anyone would dream of doing it on the personal level, I am tempted to defend our system of separated joint preparation by critical opinion of the results, which has described them as marked by "spirit and understanding," "unity," and "perfect in pace and expressive disclosures." Both of us rejoice humbly at these encouraging judgments. We are grateful too that we have apparently found a simple way of combating the obstacle of space which otherwise might make our joint tours impossible.

THE END

SOME HIGHLIGHTS OF ARTUR SCHNABEL'S TEACHING

(Continued from Page 9)

Schumann's Kreisleriana No. 2 when Schnabel sang to it quietly in his pleasant, low, gruff voice:



... After such a serio-comic sally he would wink slyly at the class; his sense of humor was priceless.

Whenever he expounded the music in English or German, Schnabel was master of the spoken word. His speech was crystal-clear, often terse and axiomatic but never sententious. He loved the word "activity." Every musical shape flowed serenely and surely to its objective. Every voice had to be heard, but never obtrusively. If a student sang a theme with too much melodramatic emphasis, Schnabel exhorted, "Oh, you are one of those pessimistic pianists; don't push it . . . just let it sing itself to us." He cautioned against "bringing out" imitative or contrapuntal voices because, "Remember, imitation is not the real thing. It is enough to play it just so that you hear it . . . no need to proclaim it."

If a difficult passage frustrated the student he advised, "When you play fast just *think* that you are playing slowly,—but above all think as far ahead of your actual playing spot as possible."

Try that . . . it works magically! As in his playing, Schnabel "risked everything" with his students. Not one particle of physical, mental or spiritual vitality was withheld or grudgingly offered. Youth was his passion and obsession; he lived to help the youngsters grow. To a scared student he would say, "We

are both studying music together; so take courage and do not be upset or nervous when you play to me."

As a teacher, his humility was incredible. After not seeing Lee Pattison and myself for many years, he heard us play on two pianos. First he paid us many compliments for our ensemble, then added, "But please don't tell anyone that you studied with me so long ago, because I was such a poor teacher then!"

Schnabel has left one priceless heritage—his phonograph recordings. Even those he made years ago when recording technics were still far from satisfactory are the finest "teachers" any serious piano student can consult. . . . Listen to them over and over with your scores . . . do not try to imitate, but let the music flood your spirit . . . you will then experience the essence of Beethoven, Mozart, Schubert. . . . What a tragedy that the record companies did not persuade Schnabel to leave more of his matchless "realizations" with us!

In my teaching activity throughout this country I have found a sudden upsurge in outstanding "teen-age" pianists. I do not believe that ever before in our history have we been confronted with such a wonderful array of talent. These youngsters offer everything to their teachers—high musical ideals, first-rate minds, bounding good health, excellent environmental adjustment, willingness to work long and hard, and unbelievable technical competence. It would seem now at last that the mechanical aptitude of this young generation of Americans is manifesting itself to guide them along the path of music, we teachers can hold steadfastly to the magnificent standards he has set. These young musicians offer us a challenge without precedent. . . . Will we meet it?

THE END

Tips to Parents

YOUR CHILD SHOULD BE INTERESTED primarily in creating music. Scales, per se, are but a means to an end, and unless the student wants to play, scales, chords and theory can be of no avail. One modern educator has said, "What the child knows about music is relatively unimportant as compared with how the child feels toward music." So have faith in the music instructor you have selected for your child, just as you believe in your physician who prescribes for your child's physical well-being, or in your pharmacist who compounds your physician's prescription. Your progressive music educator has spent considerable time acquainting himself with pedagogical methods. Following the modern approach, when your child is psychologically ready, the instructor will introduce technique.

—Herman J. Rosenthal

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HOW MUSICIANS CAN SAVE ON INCOME TAX

(Continued from Page 20)

of Internal Revenue asks on March 15. To illustrate this, there is the case of Harry White. White's home burned to the ground. The depreciated value was \$19,000. Harry wisely had insured it for what it would cost him to replace the structure in 1951—some \$26,000. Question: Was his "profit" of \$7000 taxable?

That depended, he was told, upon how the \$7000.00 was spent. If it went to buy a new house of approximately the same size and the same real value as the one which had been destroyed, then there was no tax liability. But if Harry pocketed the \$7000.00, or spent it for any purpose except to replace his lost home with a nearly identical building, then Uncle Sam would expect to be paid a tax share of the "profit."

Ordinarily, any losses a musician suffers which are not connected with his profession may only be claimed for tax deductions when itemizing personal expenses on the long form 1040. But there are exceptions worth noting. Securities have a special classification. The Treasury notes that "Many taxpayers sell securities for gain, even though they are not in the investment business. In such a case these transactions do not constitute a trade, business or profession. However, by a special statutory provision, any losses resulting from the sale or exchange of such property (subject to limitations on capital losses) are deductible by the taxpayer in the computation of his adjusted gross income. The losses differ from ordinary nonbusiness expenses *because they can be deducted even if the taxpayer uses the tax table or the standard deduction on Form 1040.*"

A musician's personal automobile can count as a "business" deduction under certain circumstances. Merely riding it from home to work and back every day does not make it a business vehicle. But if the owner uses it for doing any tasks, however small, connected with his professional activities, then the car's expenses become partly deductible.

It's easy to figure just how much may be deducted. Say that a personal pleasure car is driven 10,000 miles during the year. About 1000 of those miles were on chores connected with earning the daily meat. That's ten percent of the use. Then ten percent of the yearly depreciation may be charged off as a "business" expense, along with a tenth of the total amount paid for gasoline, oil lubrication, maintenance and repairs to the car.

Many musicians wonder whether the evening dress they must own for concerts can be counted as a deductible professional expense. Here is what the Bureau of Internal

Revenue has to say on the subject: "In general, the cost and maintenance of work clothing represent a personal expense which is not deductible for income tax purposes. There are exceptions to this rule in the case of occupations which require taxpayers to spend money for uniforms or special equipment such as insignia of military rank. There is a specific rule which governs this type of case. If a taxpayer is in an occupation which requires special apparel or equipment, the costs of the uniforms or special equipment are classed as ordinary and necessary expenses if (1) the special apparel or equipment is specifically required as a condition of employment and, (2) it is not adaptable to general or continued usage to such an extent that it takes the place of ordinary clothing." In most cases, the Bureau and the Technical Staff of the Treasury tend to take the view that evening dresses and white-tie-and-tails, or dinner jacket, are ordinary clothing.

What about the rental of a studio? If it is necessary to earning of a musical income then the rental is a regular professional expense. However, in some cases, a studio is part of a home. What then? Uncle Sam won't argue if the percentage of the rent is allocated to the "professional quarters"—in other words, if there are six rooms and one is used for "business" then one-sixth of the rent is deductible.

When a musician travels to give concerts, his traveling expenses are directly deductible. In fact it's not only direct travel that the Treasury allows, but incidental expenses along the way such as meals, tips, etc. as well. There is one exception to this rule: If you travel and return on the same day, then only the *transportation costs*—and not meals—may be taken off.

Some miscellaneous hints on how to reduce the bill owed Uncle Sam on the Ides of March are:

1. *Don't be afraid of the long form.* A Louisiana musician was astounded to learn from casual conversation with a friend that *all* interest payments are deductible—including personal loans, mortgages on a home, notes at the bank, even time payments on a kitchen appliance. His mortgage interest alone last year amounted to over \$800.00. With that as a broad base, medical deductions, deductible taxes on personal purchases, and other small amounts enabled him to legitimately claim more than double the \$650.00 blanket amount he would have been permitted on his net income of \$6500.00.

2. *Take full advantage of split income provisions.* Since passage of

the tax law of 1948, these are now available to citizens of all states. Formerly only a lucky minority in states with community property laws could "split." Splitting income enables you to bring both halves down into a lower tax bracket.

3. *Be sure to take all special exemptions.* If you are 65 or over, you're entitled to an extra \$600 personal exemption. So is your wife (but not other aged dependents). If your vision is less than 20/200 in your best eye, you're entitled to

still another added \$600.00 personal exemption.

4. *Count ALL medical expense* if itemizing on the "long" Form 1040. In addition to doctor bills and hospital expenses, figure in hospitalization and surgical insurance premiums; drugs (routine medicine such as aspirin count), nurses' fees and board, travel to obtain medical care, eyeglasses, dental care, false teeth—anything connected with keeping up your health.

THE END

THE YOUNG CAREER

(Continued from Page 12)

extending the range higher and lower;

3) Sustained tones: beginning around middle-C, I skip to the G above, in a 1-to-5 interval, (or to the next C, in a 1-to-8 interval, to vary the exercise) both tones fully sustained;

4) Arpeggios: of one and a half octaves (middle-C to G above staff) sung three times running, the first time legato, the other two times staccato;

5) Attacks: for the utmost control of my highest tones, I begin pianissimo on the B above middle-C, making a big crescendo, then a diminuendo, and sing down a full octave. Next, I begin a tone higher, etc., and vocalize to the G above high-C, in order to have the F above high-C at my command. Similarly, to have an acceptable A below middle-C, I vocalize to the G below middle-C, always beginning softly and varying the dynamics.

I use these drills every day, in addition to straight scales, legato and staccato. Then I work on cadenzas and finally, on arias and songs.

As to repertoire, I believe it a mistake for a coloratura to concentrate exclusively on florid works. They must be mastered, of course, but only as part of a full repertoire of *arie antiche*, songs, *Lieder*, ballads, etc., many of which will not require florid agility. This is necessary for voice development as well as for programs!

And then, sooner or later, the young singer discovers that the excellent routines of her teacher's studio are only a partial help on the stage. The feel of the stage itself must be acquired, just like another exercise. One can never acquire it in the studio. It must be learned in working on the stage. The best preparation is to begin in a small way, as soon as one is ready for singing at all. I sang all through High School, with women's clubs, with our local symphony, long before professional work opened to me.

The differences between singing in a studio and on a stage are enormous. First, there is the size of the hall. One gets used to hearing

one's own tones in the familiar studio. On the stage—any stage—the very acoustical properties which let your tones soar out, make it almost impossible for you to hear them yourself. You go by rule and by sensation.

Then, growing out of this, perhaps, there is the matter of projection. The inexperienced singer is tempted to force tone in a large hall—and this must never be done! Correct placement is the basis of pure, flowing tone; still, when you get on the stage, you find yourself needing to adjust volume and tonal flow largely by feel, so that each tone soars out freely, without forcing.

Finally, there is the all-important feeling of the audience. You must not only sing tones, you must make a link, a personal connection, with the people who come to hear you. And this needs practice. At my first concert, I was so petrified that I could think of nothing but getting tones out. There was no vocal problem bothering me; it was purely psychological. As I looked at the people, a wall seemed to rise between them and me. Then, as I loosened up, the wall disappeared—but it took me three concerts to get completely rid of the feeling.

What helped was to think of my music instead of my singing. But what helped most was the realization that those people weren't ogres, come to eat me! They were kindly human beings, whom no one had forced to come—they came of their own choice, hoping to find pleasure. And it was up to me to give them that pleasure! Realizing that acted as a kind of spiritual vitamin-pill.

The only thing I can tell the young singer about making a start is to build her work—slowly!—to the point where she has a resource of vocal and interpretative skills which will give pleasure to others. The point isn't to get people to listen to you, but to make them like you when they do listen. Once people like you, "breaks", and luck will follow. But the liking comes first—and nobody but *you* can bring it about!

THE END

Pierre Monteux, conductor of the San Francisco Symphony, will retire at the end of this season in April. He was recently honored by the San Francisco Chronicle which devoted a twelve-page supplement supposedly to the fortieth anniversary of the orchestra but which actually turned out to be a well-deserved salute to the genial French conductor who has endeared himself to his San Francisco public to such an extent that he is referred to as "beloved Papa of our Symphony."

Clifford Curzon will take the place of the late Artur Schnabel in a quartet, the other members of which are Joseph Szigeti, William Primrose and Pierre Fournier, and which will play at the Edinburgh Festival next year. The group will give several concerts together and each will appear individually as an orchestra soloist with Ernest Ansermet conducting. Mr. Szigeti will give the first performance in Great Britain of Frank Martin's new Violin Concerto.

The Philharmonic-Symphony Society of New York on Dec. 13, 1951 celebrated the 5000th concert of its 109-year-old existence. With guest conductor George Szell on the podium, a long-forgotten work by the Bohemian composer Kalliwoda was revived and played as it was played on the opening program of the orchestra Dec. 7, 1842. It was programmed then as *New Overture in D*.

Michael Rabin, sensational 15-year-old violinist made his "official debut" with the New York Philharmonic Symphony Orchestra on November 22, when he played the Paganini Concerto. Added interest centered in the fact that his father George Rabin has been a member of the violin section of the orchestra for 30 years. Young Michael is a pupil of Ivan Galamian.

A project similar in its aim to the MacDowell Colony has been established on the West Coast by Huntington Hartford, who in 1949 set up the **Huntington Hartford Foundation** to provide a place of seclusion for creative artists to "work in pleasant surroundings

undisturbed by financial or other anxieties." The Foundation is located in the Santa Monica Mountains on the Pacific Coast where 135 acres of heavily wooded canyon have been set aside. Residents live in comfortable cottages and studios. At present the accommodations are still limited, but as more facilities become available, it is hoped to be able to award more Fellowships.

A national Music Advisory Board to aid in the selection of musicians to receive Fellowships has just been announced. The board consists of Drs. Thor Johnson, Raymond Kendall, John Vincent, and Douglas Moore. Information may be secured from Michael Gaszynski, Director, The Huntington Hartford Foundation, 2000 Rustic Canyon Road, Pacific Palisades, Calif.

Benjamin Britten's modern comic opera "Albert Herring" was given its first professional performance in this country last November at the Baltimore Museum of Art. The project represented the combined efforts of the Museum of Art and the Chamber Music Society of Baltimore. Mr. Britten's new full-length opera "Billy Budd" had a triumphant first performance in London on Dec. 2, at the Royal Opera House, Covent Garden, with the composer on the conductor's stand. There were fifteen curtain calls at the close. The title rôle was sung by Theodore Uppman, young American baritone. The opera is unique in that it has an all-male cast.

Roy Travis' "Symphonic Allegro," the prize winning work in the seventh annual George Gershwin Memorial Contest, was performed by the New York Philharmonic-Symphony Orchestra on November 24. The award, besides the orchestra première, includes also a \$1,000 cash prize and a recording of the work by Columbia Records.

The **Edinburgh Festival** for 1952 will see a change in the operatic fare. Heretofore the operas were provided by the Glyndebourne Opera, but for the 1952 festival the six operas, all sung in German, will be presented by the

Hamburg State Opera. These will include Hindemith's "Mathis der Maler," Mozart's "The Magic Flute," Beethoven's "Fidelio," Wagner's "Die Meistersinger," Weber's "Die Frieschütz," and Strauss' "Der Rosenkavalier."

Gian-Carlo Menotti's new short opera "Amahl and the Night Visitors," which had its first performance on television on December 24, will have its first stage presentation on February 21, when it will be given by the Music School of Indiana University in Bloomington. Ernst Hoffman will conduct and Hans Busch will be stage director. Sharing the same bill will be "A Parfait for Irene," a new opera by Walter Kaufmann, conductor of the Winnipeg Symphony.

Leon Rothier, distinguished basso who sang with the Metropolitan Opera Company from 1910 to 1941, died in New York City on Dec. 6, at the age of 76. One of the last survivors of the Golden Age of Opera, Mr. Rothier had sung with many of the stars whose names are now legendary. However such was his vitality that two years ago he celebrated fifty years of singing by giving a Town Hall recital that brought glowing praise from the critics. In recent years he maintained a studio in New York. He had sung the rôle of *Mephisto* in Gounod's "Faust" more than 500 times.

For the third consecutive year, **Temple University** will conduct the European Music Study Program. The 1952 announcement in-

cludes three tours. The first tour of fifty-five days duration, starting July 10, includes the following festivals: Amsterdam, Casals, Provence, Lucerne, Salzburg, Italian, and Edinburgh.

The thirty-eight day tour, starting July 26, will include Paris, Italian Festivals, Lucerne, Salzburg, Bayreuth, Edinburgh.

The third tour starting July 10, will end August 18.

All tours will carry six hours of undergraduate or graduate academic credit.

The faculty will be Mr. Wilbert B. Hitchner, Director of Music Education, Teachers College, Temple University, and Mr. Louis G. Werssen, Director, Division of Music Education, Board of Education, Philadelphia, Penna.

Further details can be obtained from the Department of Music Education, Teachers College, Temple University.

Ernest Bloch, composer, was recently honored by the city of San José, California, on the occasion of the presentation of his complete "Sacred Service" and other works by the Choral Guild of San José. By proclamation of the Mayor, the day was designated "Ernest Bloch Day" and the distinguished composer was given the "official keys of the city." The conductor-founder of the Choral Guild is LeRoy V. Brant.

Charles Munch, conductor of the Boston Symphony Orchestra, has been appointed Director of the Berkshire Music Center, succeeding the late Serge Koussevitzky.

COMPETITIONS (For details, write to sponsor listed)

- Chopin Scholarships. \$1000 each, one to a pianist, one to a composer. Closing date for filing applications, March 1, 1952. Kosciuszko Foundation, 15 East 65th Street, N. Y. C.
- Tenth annual Young Composers Contest, sponsored by National Federation of Music Clubs. Total prizes, \$500. Closing date, March 15, 1952. Halsey Stevens, Univ. of Southern Calif., Los Angeles 7.
- Marian Anderson Scholarships for vocal study. Closing date not announced. Marian Anderson Scholarship Fund, c/o Miss Alyse Anderson, 762 S. Martin St., Philadelphia 46, Pa.
- Purple Heart Songwriting Awards. Popular, standard or sacred songs. First prize, \$1000; second prize, \$500; four prizes of \$250 each. Closing date not announced. Order of the Purple Heart, 230 W. 54th St., N. Y. C.
- Sacred vocal solo, 5-10 minutes in length with accompaniment of organ and one solo instrument. Prize, \$100. Closing date, Feb. 1, 1952. H. W. Gray Co. will publish winning work. Church of the Ascension, Secretary Anthem Competition, 12 W. 11th St., N. Y. C.
- Four-voice setting for congregational singing, of Psalm 100. Prize \$100. Closing date February 29, 1952. Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

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(Continued from Page 56)

youngsters was nearly ready for his début, Vladimir Horowitz was so impressed with his playing that he offered to take over for his final priming. This final stage was watched with intense interest, for Byron Janis was to be a symbol of what the school was trying to do. Success marked every step of the way. His appearance as soloist with major symphonies in the U.S. was followed by a phenomenal tour of South America. Finally, his New York début at Carnegie Hall was sensational. Not only was it one of the first profit-making débuts, financially, but there was unanimous acclaim by the New York critics. Olin Downes of the New York Times wrote: "Not for a long time had this writer heard such a talent allied with the musicianship, the feeling, the intelligence and artistic balance shown by the 20-year-old pianist, Byron Janis, who made his New York début last night in Carnegie Hall."

This was the idea. But successful public appearances by Chatham Square students had for a long time been accepted as a matter of fact by the school. Students have been playing with major symphonies throughout the country, sung leading rôles with major opera companies, operettas, top Broadway musical successes, and in Times and Town Hall recitals. One young man is a leading tenor in Europe. Evelyn Keller's success as Monica in "The Medium" came before Byron Janis' début. She too received unstinting praise from the critics both during the long Broadway run and during the European tour. We were more interested when she received rave reviews for her performances in major rôles with the City Center Opera Company and the Chicago Opera Company. During the past three seasons alone there have been at least six Chatham Square Music School students engaged by the City Center Opera Company. The latest of these is Alice Richmond, a charming and attractive young soprano, fresh from the school without any previous public experience. She sang *Nedda* in "Pagliacci" and *Felice* in "The Four Ruffians."

One of our young violin students was in Europe last summer. He arrived with a letter of introduction to Pablo Casals from one of the teachers at Chatham who is an old friend of Casals'. After hearing him play, Casals asked to have the boy study with him for a year. Casals had been interested in the school's approach to professional training, but this was his first direct contact with its results. He paid high compliment to the school for its training methods, and at the end of the season, under Casals' advice, the student is back to finish his training at the school.

The progress of every student is

constantly watched and rated. If after careful, patient, and meticulous work with the student it becomes evident that he is incapable of reaching artistic heights, he is advised to reconsider such aspirations and to seek musical expression in some other direction. This sometimes happens since a child might display very unusual talent, yet later may prove not to be material for a solo artist. This lack is demonstrated invariably as the pace becomes more difficult and the work calls for greater understanding and emotional depth. This process of "petering out" is probably what happens to many child prodigies that disappear.

School recitals and radio programs are a regular part of the curriculum. When and in what manner a student shall participate is determined by conferences with respective teachers, since a high standard of performance has already been set. Public performance, whether in the school or elsewhere, is a matter carefully considered. These are kept as routine and matter-of-fact as possible. No premium or privilege is put upon performance. Getting used to audiences is treated no differently from any other exercise.

The faculty is composed of concert artists, present and past, with a background of superior teaching. The combination of artist and teacher is the minimum essential for this work.

This year an opera preparation department has been added to the school. We feel it will be an interesting project since Dr. Peter Herman Adler will direct the workshop. He is an avid exponent of the theory that opera can be as popular as any other medium of entertainment in America. He has definite ideas of how this should be done and he will test them in the school. Among his plans are opera in English, personalities fitted to the rôle, and modern staging. As director of NBC-Television Opera Theatre, Dr. Adler is successfully presenting opera in this fashion over television. Consistent with the policy of Chatham, Dr. Adler takes a long range view toward building young talent to meet the needs of opera's future in America.

There is nothing "institutional" about the school routine. There are no bells and no rigid disciplinary practices. It is rather surprising to see how matured and relaxed the students are about their work. The only time there is any degree of tension is during the periodic auditions with the director. Feeling a little guilty at being any kind of an ogre I try to have some candy around for the little ones. The older ones are already well acquainted with my admonition: "If you think of what you have to do in the music, you won't worry about me." THE END

(Continued from Page 13)

Step back and look at the pupil's body as a whole. If the pupil is holding his neck rigidly, or if he seems cramped about the shoulders, he may do hours and hours of practice at the keyboard, and never make the progress he hopes to make. A rigid jaw, a tense expression of the face are the telltales which time and again have revealed to me the reason for a pupil's failure.

If a pupil displays this rigidity, I advise him to imitate those little Chinese idols with the quaint little heads, which go on nodding to and fro for hours. Anything which will loosen up the neck and get the pupil away from stiffness suffices. Perhaps the reader can think of some better device than this.

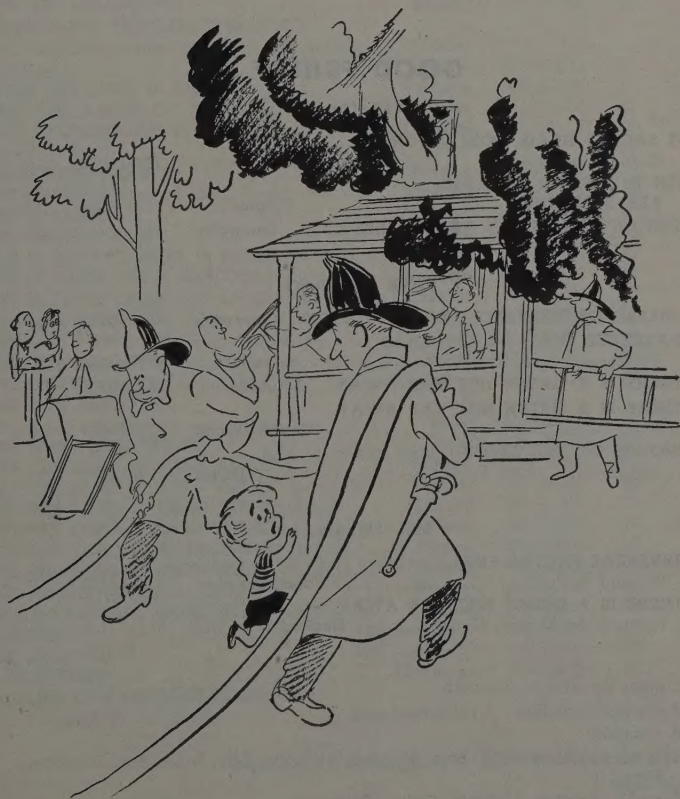
If the pupil is playing, with his vertebrae as stiff as a ramrod, or his shoulders all cramped and tightened, as though he were in a strait-jacket, I advise him to slump back in the seat until his shoulders are on a level with the keyboard and the whole body like so much jelly, and

then play for awhile in that position. He soon perceives what is meant, and by the results he produces himself, he realizes how much better and how much easier it is to play with the body in a thoroughly relaxed condition.

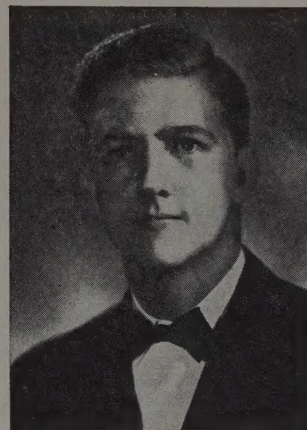
Leschetizky always insisted upon relaxation. He was, of course, very severe, and his lessons were always illuminated by the fire and vigor which characterized everything he did. Notwithstanding his severity, he was always the best of friends for those who deserved his friendship. His wit often turned on himself, and he enjoyed this very much.

Upon one occasion when he was seventy-seven years old and I was yet a very young man, he jokingly referred to his several marriages in the following unique manner: "Arthur, it is a shame that you have no daughter, because I should love to become your son-in-law." A man with such a prospect could surely never become old in his heart.

THE END



"Please try to save my violin case! It's got my baseball mitt and two baseballs in it!"



Robert Floyd

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LENT

SATB (Easy)

Title	Composer-Arranger	Cat. No.	Price
†FOLLOW ME (Lent or General).....	Floering	322-35429	.15
GOD SO LOVED THE WORLD from "The Crucifixion".....	Stainer	332-08621	.12
I LAY MY SINS ON JESUS (Sop. ad lib).....	Speaks	322-35093	.16
IN THE CROSS OF CHRIST I GLORY.....	Cranmer	312-20655	.10
†JESUS, REFUGE OF THE WEARY (Lent or General, Alt., Chorale).....	Marks	312-40018	.16
LEAD KINDLY LIGHT.....	Buck	332-00461	.15
†LEGEND OF THE DOGWOOD TREE (Carol)....	Marryott	332-15176	.16
MUST JESUS BEAR THE CROSS ALONE (Sop.).....	Gans-Brackett	312-06242	.12
WHEN I SURVEY THE WONDROUS CROSS (Sop. or Ten.).....	Harris	312-20777	.15

SATB (Medium)

APPEAL OF THE CRUCIFIED from "The Crucifixion".....	Stainer	332-13254	.18
AS CHRIST UPON THE CROSS (Alt.).....	Bullard	332-09817	.15
BEHOLD THE LAMB OF GOD (Alt., Ten., Bar., Voice speak- ing choir and solo speaking pts, 30 min.) Jones-Mc Rae		332-15179	.30
CALVARY (Sop. or Ten., Alt.).....	Rodney	332-12635	.12
COME UNTO ME (Bar.).....	Spence	332-13654	.16
CRUCIFIXUS from "Mass in B minor" (E. and L. text).....	Bach	332-14650	.15
HE WAS DESPISED (Alt., Ten. and Sop. duet).....	Hosmer	332-11954	.15
I SEE HIS BLOOD UPON THE ROSE (Lent or General).....	Stevens	322-40010	.16
I SOUGHT THE LORD.....	Maltzoff	332-15298	.15
I WILL EXTOL THEE (Ten. or Bar.).....	Wooler	332-14006	.16
IN DEEPEST GRIEF from "St. Matthew Passion" (Double chorus, Difficult).....	Bach	332-14324	.20
JESUS, WORD OF GOD INCARNATE (Ave Verum) (Sop. or Ten.).....	Nevin	332-11629	.15
†LAMB IS INNOCENT AND MILD.....	Eichhorn	332-15056	.15
†MY JESUS, AS THOU WILT.....	Voris	332-14020	.16
MY SOUL IS ATHIRST FOR GOD (Alt. or Bar.).....	Madsen	332-14939	.18
†O CHRIST, THOU LAMB OF GOD (Agnus Dei).Ledington		332-15211	.15
O JESUS, THOU ART STANDING (Sop. or Ten., Bar.).....	Stoughton	312-21637	.15
†O SAVING VICTIM (Sop.).....	Fichthorn	332-40006	.16
†O SORROW DEEP (Lent or General).....	Lovelace	332-40000	.12
THREE CROSSES from "Behold the Christ".....	Nevin	332-14725	.15
WHEN I SURVEY THE WONDROUS CROSS (Sop., Alt., Ten., Bar., Bass).....	Andrews	332-13491	.20
WHEN I SURVEY THE WONDROUS CROSS (Sop., Alt., Lent, Good Friday, General)....	Schnecker	332-10981	.15
WHEN JESUS WAS A LITTLE CHILD (A Legend).....	Tschaikowsky-Page	332-13334	.10

SSA (Easy-Medium)

ADOREMUS TE (We Adore Thee) (E. and L. text).....	Roselli-Saar	332-14206	.10
ADOREMUS TE (We Adore Thee) (E. and L. text).....	Perti-Saar	332-14397	.10
AGNUS DEI (O Lamb of God) (E. and L. text)....	Bizet-Bliss	312-20268	.15
AGNUS-DEI (O Lamb of God) (E. and L. text).Bizet-Ryder		332-12610	.15
AVE VERUM (Jesu, Word of God Incarnate) (E. and L. text).....	Mozart-Page	332-11796	.12
CALVARY.....	Rodney-Warhurst	312-21321	.16
COME TO MY HEART, LORD JESUS.....	Ambrose	332-15072	.16
GOD SO LOVED THE WORLD from "The Crucifixion".....	Stainer-Nevin	312-21143	.12
I HEARD THE VOICE OF JESUS SAY.Rathbun-Warhurst		312-21146	.15
IN THE CROSS OF CHRIST WE GLORY.....	Howe-Page	332-15168	.16
INFLAMMATUS (When Thou Comest) (Sop., E. and L. text).....	Rossini-Felton	312-21028	.18
JESU, WORD OF GOD INCARNATE (See "Ave Verum")			
LAMB OF GOD (See "Agnus Dei")			
O BONE JESU (O Blessed Jesus) (E. and L. text).....	Palestrina-Saar	332-14207	.12
PANIS ANGELICUS O Bread of Life from "Messe Solen- nelle" (Sop., E. and L. text).....	Frank-Harris	332-13651	.15
VERE LANGUORES (He Surely Hath Borne Our Griefs) (E. and L. text).....	Lotti-Saar	332-14205	.10

PALM SUNDAY

SATB (Easy)

Title	Composer-Arranger	Cat. No.	Price
KING'S WELCOME (O Hark! The Cry).....	Whitehead	332-14659	.22
*PALM BRANCHES (Solo or duet medium voices).....	Fauré-Sudds	332-09568	.10
*PALMS.....	Fauré-Powers	322-35134	.12
REJOICE, JERUSALEM, AND SING! (Bar., Palm Sunday or Easter).....	Nevin	332-10137	.15
RIDE ON IN MAJESTY (Duet for Ten. and Bass)...	Baines	312-20325	.16
RIDE ON, O REDEEMER.....	Keating	312-21553	.16
WITH PALMS ADORE HIM.....	Bornschein	332-15177	.16
WHEN HIS SALVATION BRINGING.....	Erb	312-20900	.16

SATB (Medium)

†ALL GLORY, LAUD AND HONOR.....	Teschner	332-14907	.10
ALL GLORY, LAUD AND HONOR.....	Williams	312-10408	.16
FLING WIDE THE GATES from "The Crucifixion".....	Stainer	312-10811	.18
†HOSANNA! BLESSED IS HE (Palm Sunday or General).....	Marryott	332-15011	.16
†INTO THE WOODS MY MASTER WENT.....	Nevin	332-13935	.15
JERUSALEM (Alt. or Bar.).....	Parker	312-15623	.18
*PALM BRANCHES (Bar. or Bass).....	Fauré-Bruche	332-09678	.12
*PALM TREES (Mezzo or Bar.).....	Fauré-Norris	312-06204	.12
PREPARE THE WAY (Swedish melody).....	Luvaas	332-14449	.12
RIDE ON! RIDE ON IN MAJESTY from "Christ and His Soldiers".....	Farmer	332-01278	.12

SSA

HOSANNA! BLESSED IS HE (Medium, Palm Sunday or General).....	Marryott	332-15347	.15
INTO THE WOODS MY MASTER WENT (Sop., Easy).....	Nevin	332-14037	.15
JERUSALEM (Medium).....	Parker-Warhurst	312-31475	.16
*PALM BRANCHES (Medium).....	Fauré-Ryder	332-12739	.15

GOOD FRIDAY

SATB (Easy)

O SACRED HEAD, NOW WOUNDED (Sop., Solo quartet).....	Handel-Brackett	312-06276	.10
ON THE WOOD HIS ARMS ARE STRETCHED.....	Vulpus-Roff	332-40058	.12
†THRONED UPON THE AWFUL TREE.....	Ledington	332-15112	.15

SATB (Medium)

BALLAD OF THE TREES AND THE MASTER..	Chadwick	332-14253	.16
DARKENED WAS ALL THE LAND (Tenebrae Factae Sunt) (E. and L. texts)....	Haydn-Lynn	312-40055	.16
THERE IS A GREEN HILL FAR AWAY...Gounod-Little		332-10738	.12
THERE IS A GREEN HILL FAR AWAY (Sop.).....	Gounod-Wood	312-10161	.12
WORDS ON THE CROSS (Verba in Cruce) (Bar., Lent or Good Friday).....	Nevin	332-14338	.22

SSA (Medium)

TENEBRAE FACTAE SUNT (Darkness Fell on the Earth) (E. and L. text).....	Palestrina-Saar	332-14208	.10
THERE IS A GREEN HILL FAR AWAY (Lent, Good Friday, General).....	Gounod-Warhurst	312-10154	.15

*Cannot be sold in Canada.

†A cappella ad lib.

‡A cappella.

Solo voices indicated by: Sop., Soprano, Alt., Alto, Ten., Tenor, Bar., Baritone, Bass.

Texts: E., English, L., Latin, Script., Scriptural.

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EASTER

SATB (Easy)

Title	Composer-Arranger	Cat. No.	Price
ALLELUIA CAROL	Rasley	312-21598	.16
AS IT BEGAN TO DAWN (Sop. or Ten.)	Martin	312-15626	.12
AWAKE! THOU THAT SLEEPEST (Sop., Duets and quartets)	Simper	332-09529	.12
BEHOLD THE GLORY	Keating	312-21479	.18
CHIME, CHIME, CHIME (Easter Carol)	Loud	332-35126	.10
CHRIST HAS ARISEN (XV Century French)	Campbell	332-15111	.16
CHRIST OUR PASSOVER (Solo quartet)	MacFarlane	332-35139	.20
CHRIST THE LORD IS RISEN	Wooler	332-14477	.16
CHRIST THE LORD IS RISEN TODAY	Strickland	312-21234	.16
EASTER DAWN	Baines	312-21577	.18
EASTER DAY (Sop. or Ten.)	Rowley	332-08618	.15
HAIL HIM LORD AND LEADER! (Processional)	Nevin	332-10362	.15
HALLELUJAH! CHRIST IS RISEN	Simper	312-00091	.12
HE IS RISEN	Stults	312-10802	.15
HOSANNA (Alt., Bass)	Granier-Schnecker	332-10955	.15
IN THE END OF THE SABBATH (Sop. or Ten.)	MacFarlane	332-15127	.20
JOY COMES WITH EASTER (Carol)	Marryott	332-15246	.15
JOY DAWNED AGAIN ON EASTER DAY	Nagle	332-15067	.15
*O MORN OF BEAUTY from "Finlandia"	Sibelius-Matthews	332-14714	.16
ONE EARLY EASTER MORNING (Sop. or Children's Choir)	Marryott	332-14814	.12
TEN TRADITIONAL CAROLS FOR EASTER		332-14276	.18
TWELVE OLD LENTEN AND EASTER CAROLS	Baines	312-21285	.22
WAKE FROM YOUR SLUMBERS	Marryott	332-15276	.16
WHEN IT WAS YET DARK	Maskell	312-21140	.18
WHY SEEK YE THE LIVING AMONG THE DEAD? (Sop.)	Eastham	312-10309	.15
WORLD ITSELF KEEPS EASTER DAY	Sellew	332-15313	.16

SATB (Medium)

ALLELUIA, ALLELUIA!	Brander	312-10240	.18
ALLELUIA, ALLELUIA! (Sop.)	Stults	312-10796	.15
ALLELUIA, CHRIST IS RISEN	Kopolyoff-Gaul	332-14081	.15
ANCIENT GERMAN EASTER CAROL (Magdalene, Cease All Grief and Tears)	Gaul	332-14653	.18
APPEAL OF THE CRUCIFIED	Stainer	312-21282	.18
AS IT BEGAN TO DAWN (Sop.)	Vincent	312-20480	.16
AT THE SEPULCHRE (Bass)	Nevin	332-13595	.18
AWAKE, THOU THAT SLEEPEST (Sop., Bass)	Maker	332-03731	.15
AWAKE UP, MY GLORY	Barnby	332-08980	.15
BECAUSE I LIVE, YE SHALL LIVE ALSO (Sop., Ten., Bar., Easter Morn, Biblical Anthem for Minister and Choir)	Fisher	332-13807	.25
*BECAUSE THE LORD IS RISEN	Williams	312-40049	.15
BEHOLD, THE ANGEL OF THE LORD	Fichthorn	322-15277	.25
BEHOLD THE RISEN KING! (Sop. or Ten.)	Dressler	332-12918	.16
Violin Part Only			.25
BREAK FORTH INTO JOY	Barnby	312-10729	.15
CHRIST IS RISEN (Sop. or Ten., Violin obbl.)	Dressler	332-11779	.16
CHRIST IS RISEN	Morrison	312-10475	.16
CHRIST IS RISEN (Bar.)	Turner	332-12437	.16
CHRIST IS RISEN! CHRIST IS RISEN! (Bass)	Spence	332-13100	.18
CHRIST IS RISEN FROM THE DEAD (Sop.)	Morrison	312-20128	.16
CHRIST IS RISEN FROM THE DEAD (Sop. or Ten.)	Rogers	332-10742	.20
CHRIST OUR PASSOVER (Bass)	Chapple	312-00031	.16
CHRIST OUR PASSOVER (Sop., Ten., Bass)	Eastham	312-10307	.16
CHRIST OUR PASSOVER (Bass)	Nevin	332-13377	.20
CHRIST OUR PASSOVER (Alt., Bar.)	Schnecker	332-08234	.18
CHRIST OUR PASSOVER (in G, Sop., Passage for solo quartet)	Stults	312-20295	.12
CHRIST OUR PASSOVER (Ten. or Sop.)	Tours	332-03016	.16
CHRIST THE LORD IS RISEN AGAIN	Hosmer	332-14266	.20
CHRIST THE LORD IS RISEN TODAY (Sop., Bar.)	Huerter	332-14157	.20
CHRIST THE LORD IS RISEN TODAY (Bass)	Lindsay	332-13806	.25
CHRIST THE LORD IS RISEN TODAY	Morrison	332-10397	.16
CHRIST THE LORD IS RISEN TODAY (Bass)	Rogers	332-10535	.16
CHRIST THE LORD IS RISEN TODAY (Sop. or Alt.)	Wilson	332-10266	.18
CHRIST TRIUMPHANT (Bar. or Alt.)	Shelley	332-35141	.20
COME YE FAITHFUL, RAISE THE STRAIN	Thiman	332-14817	.18
CONQUEROR	Baumgartner	332-14271	.15
*CROSS OF SORROW	Sibelius-Peery	332-15045	.12
DAY NEW BORN	Matthews	332-14479	.20
DOVE FLIES LOW ON WHITSUNDAY (Bar., Carol of White Russia)	Kopolyoff-Gaul	332-14158	.15

Title	Composer-Arranger	Cat. No.	Price
EASTER MORN	Matthews	332-15321	.22
*HALLELUJAH! CHRIST IS RISEN (Sop.)	Eastham	312-10308	.15
HARK! TEN THOUSAND HARPS AND VOICES	Miles	332-15068	.16
HE IS RISEN (Cantatina)	Floering	332-15143	.20
HE IS RISEN from "The Resurrection"	Manney	332-14275	.18
HOLY CITY (Sop., Alt., Ten.)	Adams-Page	332-15250	.20
HOSANNA	Granier-Adams	312-10111	.15
I KNOW THAT MY REDEEMER LIVETH from "The Messiah"	Handel-Warhurst	312-21118	.18
JOYOUS EASTER HYMN (Sop.)	Reimann-Manney	332-13966	.18
LET THE MERRY BELLS RING OUT (Carol)	Clough-Leighter-Cain	332-15014	.16
LIFT UP YOUR VOICES NOW	Avery	332-13594	.18
LIFT YOUR GLAD VOICES	Avery	332-13390	.22
LORD IS RISEN INDEED	Billings-Lerman	312-10068	.16
LORD IS RISEN INDEED (Processional or Introit)	Manney	332-14079	.18
O CHRIST, THOU LAMB OF GOD (Agnus Dei)	Ledington	332-15211	.15
O KING IMMORTAL (Sop., Alt. or Bar., Violin obbl. sold separately)	Brackett	332-12587	.20
O LIGHT THAT BREAKS FROM YONDER TOMB (Sop., Ten., Violin obbl.)	Dressler	332-10510	.18
O RISEN LORD (Sop., Alt., Ten., Bass, Violin obbl.)	Fisher	332-10967	.20
ON WINGS OF LIVING LIGHT (Alt., Bar., Violin and Harp obbl.)	Bartlett	332-12305	.20
REJOICE AND BE GLAD (Ten.)	Berwald	312-20302	.16
*RESURRECTION (SSAATTBB)	McCollin	332-14084	.15
SING ALLELUIA FORTH (Sop., Ten., Bass)	Buck	332-00460	.16
SING ALLELUIAS (Sop. and Alt. duet)	Keating	312-21455	.18
SPANISH EASTER PROCESSION	Gaul	332-14269	.18
THEY HAVE TAKEN AWAY MY LORD	Stainer	312-10826	.10
*THIS IS EASTER DAY (Sop. or Children's voices, Carol)	Marryott	332-15144	.16
*THREE EASTER CAROLS (2nd set)	Whitehead	332-40056	.12
THREE HOLY WOMEN (Normandy Carol)	Gaul	332-12597	.10
THREE MEN TRUDGING (Provençal Carol)	Gaul	332-13968	.15
*THREE WOMEN WENT FORTH (SSAATTBB)	Matthews	332-13712	.18
*TODAY DID CHRIST ARISE (Dutch Carol, XVII Century)	Whitehead	332-14548	.18
TRIUMPH (Sop. descant, Sundays after Easter and general)	Means	332-40055	.16
*VICTORY (When the Children Went to Play, Old Alsatian Carol)	Gaul	332-12922	.12
WHITE LILIES	Marryott	332-15312	.15
WITH HARP AND WITH TRUMPET	Miles	332-14975	.16
YE SONS AND DAUGHTERS OF THE KING (Old French Air, XVII Century)	Thiman	332-14550	.18
YE SONS AND DAUGHTERS OF THE KING (O Filii et Filiae)	Nagle	332-14974	.15

SSA (Easy)

ALLELUIA, ALLELUIA!	Brander-Warhurst	312-10803	.18
*EASTER ALLELUIA	Shure	332-15110	.10
EASTER CAROL (Piano obbl. ad lib.)	Buckley	312-21552	.16
EASTER CHIMES (Carol Anthem)	Scott	332-13967	.15
EASTER DAY (Sop.)	Rowley	332-13248	.15
LET CHIMES OF EASTER BE GLADLY RUNG	Abt	332-11371	.16
*O MORN OF BEAUTY from "Finlandia"	Sibelius-Matthews	332-15046	.15
SING YE HEAVENS	Stairs-Montrose	312-21529	.15
WHEN HIS SALVATION BRINGING	Erb	312-20899	.16

SSA (Medium)

CHRIST HAS ARISEN (XV Century French tune)	Campbell	332-15212	.15
CHRIST TRIUMPHANT	Shelley	322-35211	.18
DAY OF DAYS	Van de Water-Manney	332-12439	.15
EASTER HYMN	Abt	332-02876	.10
HALLELUJAH CHORUS from "The Messiah"	Handel-Warhurst	332-21332	.18
HOSANNA! (SSA or SSAA, Sop.)	Granier-Manney	332-13251	.15
I KNOW THAT MY REDEEMER LIVETH from "The Messiah"	Handel-Warhurst	312-21365	.16
IN THE END OF THE SABBATH (Sop. or Ten.)	Coerne	332-13388	.16
SPANISH EASTER PROCESSION (Folk Motive)	Gaul	332-14355	.16
WERE YOU THERE? (Negro Spiritual)	Manney	332-13761	.15

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Dept. E-2-52

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